

BAY GUARDIAN

SINCE 1966. THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER WEST OF THE HUDSON. AUGUST 23 THROUGH SEPTEMBER 12, 1975. VOL. 9, NO. 22

192

WINE '75

Tours, tasting and sidetrips — an excursion into Napa Valley vineyards and little-known Alameda County wineries. Plus the 2nd annual Guardian jug wine competition.



A GOLDEN GATE PARK TRIBUTE TO WINEMAKERS IN THE CAMP TRADITION. PHOTO BY JOHNATHAN POSTAL

Skyjacking the public

Seven costly myths behind SF airport expansion. Page 6.

The C.I.A. in Portugal

A timely warning from ex-agent Philip Agee. Page 10.

Lay off the cops!

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Fear of Alioto

Why San Francisco attorneys are afraid of the Mayor. Page 5.

Oakland's Paramount Theatre

An expensive mistress nobody can afford. Page 9.

Autumn arts classes

Chinese brush painting to standup comedy writing—the pick of the creative arts courses. Page 12.

Merrill Shindler reviews

a Moroccan and a soul food restaurant. Page 27.

The lively arts

Mickey Friedman on Chinese archeological books. Larry Peitzman on "The Invitation." Alan Lewis on women's records.

POLITICAL ACTION CALENDAR

BY PAUL COOK

AUGUST 22 (FRIDAY)
GENE PRAT FOR SF SHERIFF at the What This Country Needs restaurant, 207 Front St., SF, 5 pm, cocktails-buffet, \$5, 752-4020.
CAROL RUTH SILVER for District Attorney, party, Golden Gate Foundation, 2018 Bush St., SF, 6-8:30 pm, \$5 donation, 929-0759.

NATIONAL TENANTS ORGANIZATION, Western Region, will hold its annual conference at the PSA Hotel, Aug. 22 to 24. For further information call Mary Rogers or Cleo Wallace at 673-5800, ext. 223.

AUGUST 23 (SATURDAY)
COMMUNITY INVESTIGATION into the death of George Jackson, music, films, dance and speakers will testify to the events leading up to Jackson's death, Finn Hall, 1819 10th St., Berkeley, 7:30 pm, 841-1998.
SPANISH-SPEAKING WOMEN CONFERENCE, Towne House Hotel, 8th St./Market, SF, donation, including lunch \$10, 648-4030.

AUGUST 24 (SUNDAY)
INDIA INFORMATION DAY sponsored by the South Asia Students Association of UC Berkeley, Newman Hall, 2700 Dwight Way, Berkeley, 9 am to 10 pm, 848-7812.
2ND ANNUAL NOW OLYMPICS sponsored by the SF Chapter of NOW, Speedway Meadows, GG Park, 10 am to 4 pm, 929-7019.

UNITED FARM WORKERS CRAFTS FAIR, a benefit sale featuring hand-crafted goods donated by local street artists, plus plants, hot food, refreshments, live music and entertainment donated by Shoot for the Stars Productions--belly dancing, eight-foot-tall puppets, tap dancing, more--at St. Peter's Church, 24th St./Alabama, 11 am - 7 pm.

AUGUST 25 (MONDAY)
PUBLIC FORUM sponsored by Homeowners for Fair Property Taxes to teach homeowners how to prepare and present their own property tax assessment appeals, Visitation Valley Neighborhood Assoc., 66 Raymond Ave., 7:30 pm, 989-0351.

AUGUST 26 (TUESDAY)
KEEP ABORTION LEGAL meets at 2160 Lake St., SF, 7:30 pm, 863-1909.
MEDIA ALLIANCE MEETING with Jerri Lange, formerly co-producer of KGO-TV's About Time program, 15 Columbus, SF, 8 pm, 563-7882.

AUGUST 27 (WEDNESDAY)
WATERSHED FILOLI PLANS, a public re-

view sponsored by the San Mateo County Parks and Recreation Commission, Room 101, County Government Center, Redwood City, 2 pm.

AUGUST 28 (THURSDAY)
"A TIME FOR ACTION," a women's issues forum sponsored by Women Organized for Moscone, at the Rathskeller, 600 Turk St., SF, 7 pm, 771-0100.

AUGUST 30 (SATURDAY)
ELECTORAL ACTION WORKSHOPS, sponsored by HEED, an electoral action group working for the rights of senior citizens and the handicapped, 665 14th St., SF, 2 pm to 7 pm, 664-5892 or 441-5317.

SEPTEMBER 1 (MONDAY)
AFL-CIO LABOR DAY PICNIC, Fred Harris, Democratic candidate for President will be a featured speaker, Pleasanton Fairgrounds, information and carpool arrangements: Berkeley 546-8083, Oakland 635-6398, SF 826-8658.

SEPTEMBER 2 (TUESDAY)
SF LEGISLATIVE COUNCIL sponsors William R. Hutton, Executive Director of the National Council of Senior Citizens, who will speak on "Reporting the Seniors' Legislative Program in Washington," Fellowship Hall in Glide Church, 330 Ellis St., 10 am, 771-0226.

PRELIMINARY HEARING for the two men charged with assaulting the police in front of KGO-TV studios [see Guardian, 8/9/75], Hall of Justice, 850 Bryant, SF, picket line forms at 9 am.

SEPTEMBER 4 (THURSDAY)
FRED HARRIS FOR PRESIDENT, fundraiser at St. Joseph the Workman Church, 1640 Addison, Berkeley, 8 pm, \$5, 548-5083 (Berkeley).

"ONE FLEW OVER THE CUCKOO'S NEST," sponsored by Amnesty International, Little Fox Theatre, 533 Pacific St., SF, 8:30 pm, students: \$7, general: \$10, 563-FREE.

SEPTEMBER 5 (FRIDAY)
SAN BRUNO MOUNTAIN hearing, State & National Affairs Committee, SF City Hall, Room 228, 2 pm, 589-1575.

Guardian Guide to Better Boycotting

We support the United Farm Workers Union boycott of: Gallo wines (all wines from Modesto), table grapes and head lettuce without a UFW label on the packing crate, Lucky Stores. Also, the Teamster/community boycott of Coors' Beer [see Guardian, 11/16/74].

THE SAN FRANCISCO BAY GUARDIAN

"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 9, NO. 22, AUGUST 23 THROUGH SEPTEMBER 12, 1975
Printed at Waller Press, a union shop



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Here's my order (make check or money order payable to the Bay Guardian and mail along with the coupon to GUARDIAN BOOK AD, 2700 - 19th Street, San Francisco, Ca. 94110. Thanks!).

Margot Patterson Doss, author of "San Francisco At Your Feet," calls it "a well-written handbook for the resident, old, new, or would-be, on how to enjoy San Francisco."
Don Keown, for the San Rafael Independent-Journal, calls it "an imaginative, entertaining, practical guide for expanded living in the city."
Art Finley, of KGO radio and the Chronicle, calls it "a delight to read."
Shucks, even People's World calls it "a handbook crammed with practical, down-to-earth information . . . valuable and worth its price to anyone living in the SF Bay Area."

And, in what must be the loudest praise of all, Bay Area natives and visitors have put their money where their plaudits are, buying up the entire first printing of 15,000 copies of SAN FRANCISCO FREE & EASY in just over two months, sending us into a big new printing of another 25,000. It seems the idea of a 320-page handbook for the native, complete with original drawings, 13 maps, special sections on restaurants, politics, religion, vacation trips, bars, schools, and local neighborhoods (to name but a few), has struck a responsive chord.
Won't you join the chorus?

LETTERS

Who can afford PG&E?

I read your article "How to Read your PG&E Progress" [Guardian, 7/26/75], with great interest. It raises questions I want to pursue. You write that PG&E is costing SF "at least \$21 million a year, according to a study by independent public interest accountants." What is the name of that study and how may I read it? You write that PG&E defies a US Supreme Court decision of 1941. What is the citation of that decision?

Finally, if PG&E is costing the city of San Francisco \$21 million a year, in defiance of the City Charter, the Raker Act, and the Supreme Court, why doesn't a public interest law firm file a class action suit against PG&E a la Ralph Nader?

David Baker
Berkeley

I hope you'll recognize this letter of protest/criticism as having its foundation in my appreciation of the Bay Guardian's presence in what would otherwise be a pretty dismal local media scene.

I support you on the majority (substantial majority) of the issues you raise hell on, but so frequently find errors of fact which show inexcusably poor research or inferences that I'm hesitant to quote the Bay Guardian unless I've had a chance to check details out myself. I think that certainly weakens the paper's ability to make its points.

An example from the July 26 issue (page 6) points this up. There is no Walter A. Haas who sits on both the PG&E and B of A boards. Walter A. Haas sits on the former and Walter A. Haas, Jr., is on the latter. The two men and their viewpoints are not interchangeable.

I'd never describe myself as an admirer of PG&E, but based on the operation of the City Water Department, Muni and just about everything else operated by or through City Hall, I'd like to see that mess cleared up before we get municipal ownership of PG&E (and I was offended by the self-serving "Who Owns PG&E?").

Incidentally, I liked the "Lay off Joe Tinney!" editorial (and my house's assessment went up 200 per cent . . . that was fair, based on the law, but I'm not pleased at the prospect of my local taxes going up nearly 200 per cent when the services received weren't worth what I paid last year) and I just wish I could feel comfortable quoting from it.

Keep on printing the news and raising hell, but please urge your staff to get the facts straight so inaccuracies won't detract from your worthwhile efforts.

Bud Johns
San Francisco

We reply

Bruce B. Brugmann and Steve LeMoullec reply: The PG&E Municipalization Feasibility Study was completed in 1973 by Accountants for the Public, a public-interest group of certified public accountants headed by Mort Levy. It is available for \$1 from their office, 351 California, 16th floor, SF 94104. The study was summarized in the Guardian, 2/14/73, by Peter Petrakis.

The citation of the 1940 US Supreme Court decision, written by Justice Hugo Black, upholding public power for San Francisco: *US v. City and County of San Francisco*, 310 US 16.

Two major public-interest lawsuits have been filed by private attorneys. On April 9, 1975, US District Judge Robert Schnacke dismissed both suits

on the basis that the plaintiffs lacked standing to sue. Attorney George T. Davis then dropped his suit, but environmentalist Charles Starbuck and three other plaintiffs have appealed Schnacke's decision. Starbuck and his attorney, Richard Kaplan, are forced to act as surrogates for City Hall, which ought to bring the suit on behalf of the people of San Francisco but won't, thanks to five decades of collusion with PG&E to keep San Francisco's own public power out of San Francisco, in defiance of the federal Raker Act. (Starbuck and Kaplan need money to fight on: Send donations to Charles Starbuck, Treasurer, Raker Act Committee, c/o Ecology Center of San Francisco, 13 Columbus Ave., SF 94111).

Electricity is inherently a lucrative business (which is why PG&E wants to keep it) and isn't an inherently labor-intensive money loser like the Muni (which private enterprise unloaded on the city years ago). Public power would make a lot of money for San Francisco, with or without competent management, just as public power utilities do in 2000 or so other communities throughout the country. They all enjoy cheap rates, lower taxes and extra revenues for their general funds. (However, we recommend firing immediately Gen. John Crowley, H. Welton Flynn and the other grossly incompetent people who run our Public Utilities Commission, and replacing them with good, professional public managers.)

By contrast, the people of San Francisco heavily subsidize PG&E by giving the private utility the benefits of the city's Hetch Hetchy power—about half the city's power load. In one way or another the public socializes most of the risks and mistakes of PG&E, most notably with nuclear power, without getting any of the profits from the monopoly of an essential service. The only manifestations of private capitalism at PG&E are its huge profits and executive salaries, expensive public relations blitzes and hefty political power at City Hall. PG&E in San Francisco is the classic case for public ownership.

Thanks for pointing out our mistake about the Walter Haases. However, on PG&E and the Raker Act scandal, the two men and their viewpoints are indeed interchangeable: Walter A. Haas Sr. has helped promote this scandal ever since he served in 1941 as a member of the PG&E front committee that helped kill the bond issue to buy PG&E. Shortly thereafter, he was named a PG&E director and has remained one to this day. He's also the largest single individual PG&E stockholder, with 11,462 shares. Walter A. Haas Jr. is a director of the Bank of America, which is PG&E's ninth largest stockholder. We're surprised Bud Johns didn't know all this. He works for both men as corporate communications director of Levi Strauss, where Haas Jr. is chairman of the board and Haas Sr. is honorary chairman.

Up your savings!

Thanks for your recent article about savings and loan companies [Guardian, 8/9/75]. It pointed out that if I deposited my savings in a S&L offering free checking accounts I could save the \$2.50 service charge I am now paying. Now, as long as I can keep the minimum balance required by the S&L I can tack this savings on to the higher interest and actually increase my earnings from 5% to almost 9%! ■
George Wilbur
San Francisco

EDITORIAL/BRUCE BRUGMANN - BOB LEVERING

Lay off the cops!



San Francisco police picket near the Hall of Justice, 850 Bryant St.

As we go to press, San Francisco's police are on strike, the firefighters and Muni drivers threaten to walk out, Mayor Alioto vows to fire all the strikers and the Examiner clamors editorially against city workers. In true Hearst yellow-journalism tradition a front-page headline screams: "Traffic jams—fear—violence."

The easiest group to blame is the police. It's hard to sympathize with their demand for a base salary of more than \$18,000. Police have always gotten top dollar in San Francisco except for some crafts pay people, many of whom are probably overpaid. The police got the fewest job freezes in the current budget while other departments like Social Services face severe cutbacks.

Many police use their training to moonlight, and some 58% live outside the city. Last year we voted them juicy pension and retirement plums that cost \$12.6 million. And their argument that they deserve more than other workers because they're "risking their necks" doesn't wash because they often endanger themselves to fight victimless crimes and to protect the property rights of the rich rather than serve as genuine peace officers for the rest of us.

But the police have at least one strong point. The supervisors are treating them unfairly by offering only a 6.5% raise this year. Board President Dianne Feinstein told the Guardian the Board's 6.5% offer is justified because it is "the figure that the great majority of city employees received this year." This obscures the issue. The board would have to grant the police a 13.05% raise if it followed the same formula it has observed each and every year since 1952 when it approved a charter amendment that made police and firefighters eligible for an annual raise that would assure them a salary equal to that received by the highest-paid departments in the state.

In 1972, for example, this formula allowed for a 0.8% increase, which is exactly what the supervisors gave and the police accepted without complaint. But this year, when the formula indicates a 13.05% raise, the supervisors offer only 6.5%. What's ironic is that the police, who normally get support from the city and corporate fathers who run San Francisco, are caught in the fiscal squeeze that is hurting all other city workers.

Let's lay off the cops and place the responsibility for this crisis where it belongs. There has long been a noisy constituency led by the Chamber of Commerce, the downtown corporate wealth and Examiner/Chronicle editorials that maintains the way to cure a city's deficit

and financial ills is to restrain wages, to freeze or fire city employees and generally to screw over the city work force. There is no comparable advocacy to cut back on Manhattanization—which forces huge city salaries for the many city workers needed to service the new development projects. Nor do these corporate interests urge a shift of the tax burden from the property tax to a progressive tax system (a municipal income tax, a tax on stocks and bonds, etc.). Nor do they favor looking into revenue-producing alternatives, such as buying PG&E to produce a profit of at least \$21 million a year. Nor do they talk of moving against state tax exemptions for the banks and insurance companies.

We feel any cure for our financial ills that singles out wages for special attention is impossible and unacceptable. Sure, the police at \$18,000 minimum a year and the plumbers at well over \$20,000 a year may be getting more than they deserve. But a lot of other city employees, clerical and hospital workers aren't getting enough, and all are caught in the deadly crunch of inflation and servicing the spiraling costs of Manhattanization.

We cannot accept a policy that makes the police, or any city workers, the scapegoats for the city's financial ills. For the point is that, in examining the cuts in the 1975-76 budget, it's the police, the city workers, the working men and women, the taxpayers, the homeowners, the renters who are faced with cuts in social services that most affect them and their families, such as cutbacks in public health, hospitals, libraries and parks. At the same time there is no restraint on Manhattanization programs like the Performing Arts Center (\$1 million this year), Yerba Buena or SF airport expansion (see page 6). Nor is there any restraint on Mayor Alioto, who is cleaning up on the waterfront at the taxpayers' expense.

So we sympathize with the plight of the police, but we don't think they should get at this time, with their pension and retirement and bonus and moonlighting plums, any more than many of the other city workers.

But they have illuminated the debate on San Francisco's growing financial mess. Hopefully the labor unions will join the fight to restrain Manhattanization and to put together the tax and social programs that will force downtown San Francisco to pay for the costs of Manhattanization in the same proportion as the homeowner and the renter. Perhaps only then can we begin to control this vicious cycle of growth that is strapping the workers and ruining our city. ■

Supes put fox in hen house

Reassessing the Appeals Board

The SF Supervisors moved skillfully to avoid the rage of frustrated neighborhood property taxpayers and renters recently by asking its appointed Assessment Appeals Board to review the assessments of major downtown buildings suspected of being undervalued by Assessor Joe Tinney. However, a two-week Guardian study of City Hall records shows the supervisors need look no farther than the Appeals Board itself to find one culprit behind lowered downtown assessments and an increased tax burden on SF homeowners and renters. Letting the Appeals Board investigate downtown assessments is like letting Rose Mary Woods guard the White House tapes.

The Appeals Board heard 105 appeals of downtown real estate assessments during 1973 and 1974. Every one resulted in decreased assessments, providing a total tax savings of \$660,215. Last year the board granted big enough decreases to save the downtown high-rise district \$243,615 in taxes. In 1973, the decreases accounted for a total tax break of \$416,600.

But in the neighborhoods, the Guardian found that of 203 appeals filed by single-family house, apartment and flat owners during the past two years, the Appeals Board denied 43, or 21% of the appeals. Still fairly good odds, but not nearly as good as the downtown's perfect box score. And the combined neighborhood tax savings for the last two years was minuscule in comparison: only \$69,750, or one-tenth the bonanza granted to SF's highrise district.

This is but another example of how the downtown's corporate wealth has shifted its tax load to the homeowner and renter while at the same time cost-

ing the city more in services than it pays back. (The cops, among others, are caught in the crunch. See editorial, p. 3.)

Michael Ohleyer, an attorney and former Appeals Board member, confirmed that only minor remedies are available to neighborhood taxpayers. "Even if the board gives them a break, it's a little misleading," Ohleyer told the Guardian. "You can never give a break to really make a difference."

In stark contrast, the downtown's corporate landlords haven't wasted their sophisticated appeals arguments (most of which are developed after months of research) asking for minor league handouts: the Appeals Board's assessment cuts have afforded tax breaks as high as \$34,000 (for Continental Airport) last year and nearly \$46,000 (for Bankers Life) in 1973 (see box). Most downtown appeals are engineered by special real estate employees of highrise district taxpayers or by expensive real estate appraisers and local big gun lawyers.

Also, unlike homeowners who appeal for tax relief, representatives of the downtown property owners often drag out their hearings as much as two or three days and create what amounts to small-scale trials, complete with fierce cross-examination of the comparatively ingenuous appraisers of Tinney's staff—

all to make a favorable impression on the three real estate professionals on the Board (a real estate broker, appraiser and tax consultant).

And the Appeals Board is impressed by just these sorts of tactics. Jackson Hu, the present appraiser-Board member, told the Guardian the reason some homeowners don't fare as well as bigger SF landowners is that "many people just don't present sophisticated enough

cases. They say they've been overassessed but don't have enough hard proof to carry their point."

The supervisors' only alternative to subjecting this year's assessment to the downtown's patrons on the Appeals Board is to abolish the body and set themselves up as the local Board of Equalization. No supervisor has seriously called for this, partly because of the tremendous volume of appeals filed this year (more than 1700 so far) and partly because what former Appeals Board member Michael Ohleyer calls "a keep-our-skirts-clean attitude among the supervisors."

—Steve LeMoullec, with research assistance by the Guardian's Summer Investigating Reporting Project: Patti Posner, Gail Schontzler, Steve Vickers, Mark Weaver.

Twenty largest tax breaks

The 20 Largest Downtown Tax Breaks (Granted by Assessment Appeals Board, 1973-1974.)

Owner & Location	Assessment Breaks	Tax Savings (@\$12.25 rate)
	1973	1974
Bankers Life Ins.: 1390 Market (Fox Plaza Bldg.)	\$375,000	\$45,937
Wells Fargo, Dillingham Corp.: 358 Pine	375,000	45,937
Golden Gateway Center: 100-200 Wash., 560 Battery	249,975	30,622
ATC Building Co.: 11 Stevenson	201,900	24,733
Equitable Life: 760 Market (Phelan Bldg.)	193,750	23,734
Owner & Location	Assessment Breaks	Tax Savings (@\$12.75 rate)
	1974	1975
Cont'l Airport Center: 215 Fremont (Del Monte Bldg.)	\$268,900	\$34,291
Prudential Ins.: 100 California	250,000	31,875
Westbury Hotel: 480 Sutter	197,500	25,179
American Savings & Loan: 690 Market	179,200	22,845
ATC Building Co.: 11 Stevenson	162,500	20,719

The next 5 biggest tax breaks in 1973: Shortline Associates (\$17,505 tax savings); Foremost McKesson (\$16,305); Continental Casualty (\$15,802); White House Bldg. (\$15,312); Townhouse Hotel (\$15,312). The next 5 biggest tax breaks in 1974: Cont'l Service (\$17,282); State Compensation Ins. Fund (\$14,937); Equitable Life (\$12,750); Warfield Theater (\$10,519); Standard Oil (\$9,020). Surveyed petitions for property bounded by Kearny, Franklin and 11 Sts. to the west, Folsom to the south, Embarcadero to the east and Pacific and Pine to the north.

Bechtel fallout over nuclear bill

Nearly a year before the statewide vote on a ballot initiative to clamp tight controls on the California nuclear power industry, Bechtel Corporation, the multinational construction and development conglomerate with large dealings in nuclear power plants, has already committed allegedly illegal acts to try to squash the initiative.

People's Lobby, the Los Angeles-based public-interest lobby, charged on July 28 that Bechtel has contributed \$5000 to Citizens for Jobs and Energy, a group formed specifically to fight the Nuclear Power Plants Initiative Statute. Under the Federal Election Campaign Act, corporations that hold federal work contracts are prohibited from contributing to campaign committees. Bechtel holds about 25 federal contracts.

Ed Koupal, director of People's Lobby, told the Guardian other legally

questionable maneuvers by Bechtel aimed at defeating the nuclear initiative include possible violations of Proposition 9, the recently passed California political reform act.

The nuclear initiative would prohibit California from licensing new nuclear power plants until operators of the plants—mostly big utilities such as PG&E—proved that radioactive waste disposal systems for the plants were safe. Plant operators would go before the state legislature with their safety plans; two-thirds of the legislators would have to approve the plans before a license would be granted. The initiative would also require power companies to pay for their own nuclear liability insurance or be forced to reduce the amount of power they produce.

Hal Hazelrigg, a Bechtel spokesman, claimed Bechtel is fighting the initiative "because we are Californians. We feel it is an obligation to see that there's enough energy." Ed Koupal suggested Bechtel's motives were less altruistic: Bechtel builds 75% of the nuclear plants

in the world, and 50% of its gross corporate business comes from nuclear power, according to Koupal. Hazelrigg refused to comment on repeated questions about Bechtel's share of the nuclear market.

Whatever their reasons for opposing the measure, Bechtel has worked for months to defeat it. In a speech made to Bechtel employees last May (a copy of which was leaked to People's Lobby), public relations director Paul Cane vowed, "All the resources of my department are concentrated on monitoring, analyzing and measuring the progress of the pro- and anti-initiative campaigns." As far back as January, Bechtel funded a public opinion poll on the nuclear power question. Its \$5000 contribution to Citizens for Jobs and Energy followed on June 4.

People's Lobby claims various Federal and state laws have been violated through the \$5000 gift, the opinion poll expense and Bechtel's continued support for two anti-initiative front groups, Citizens for Jobs and Energy and the California Council for Environmental and Econo-

mic Balance, both of which are headed by former Gov. Edmund "Pat" Brown.

Hazelrigg claims that Bechtel, as a holder of federal contracts, is only prohibited from contributing to national elections. He claims the opinion poll was legal and was reported as a \$1000 expense (People's Lobby says the poll cost at least \$2500). He maintains there is nothing wrong with Bechtel's support of the two campaign committees. "We are contributing to Citizens for Jobs and Energy," he said, "and we will probably contribute more."

Since March, People's Lobby has filed complaints with the US attorney general against Bechtel, and with the Fair Political Practices Commission against Citizens for Jobs and Energy and the Council for Environmental and Economic Balance. The attorney general and the commission have so far failed to act on the complaints. If they don't move soon, People's Lobby plans to file a flock of lawsuits: one against Bechtel, one against Citizens for Jobs and Energy and one against the commission itself.

—Elaine Herscher

DUTCH FLAT



by R. DIGGIS

GUARD!

Riles panel: Doing nothing, in secret

Robert Alioto, San Francisco's new superintendent of schools, bypassed members of the blue-ribbon Riles Commission when he proposed sweeping changes in the school district's organization charts on Aug. 12. The commission, officially known as the San Francisco Public Schools Commission, was appointed with great fanfare last January and given a budget of \$300,000. One of its major tasks was to study and recommend a reorganization of the school district's administration. To date, the commission has made only minor recommendations to the school board, and it learned of Alioto's plan only after the fact.

Critics of the commission contend it has discouraged community input, held secret meetings and misinformed and misled interested parties about commission activities. Wilson Riles, state superintendent of schools and originator of the idea to create a panel to study SF's faltering schools, asserted in January, "The commission will not be a star chamber operation."

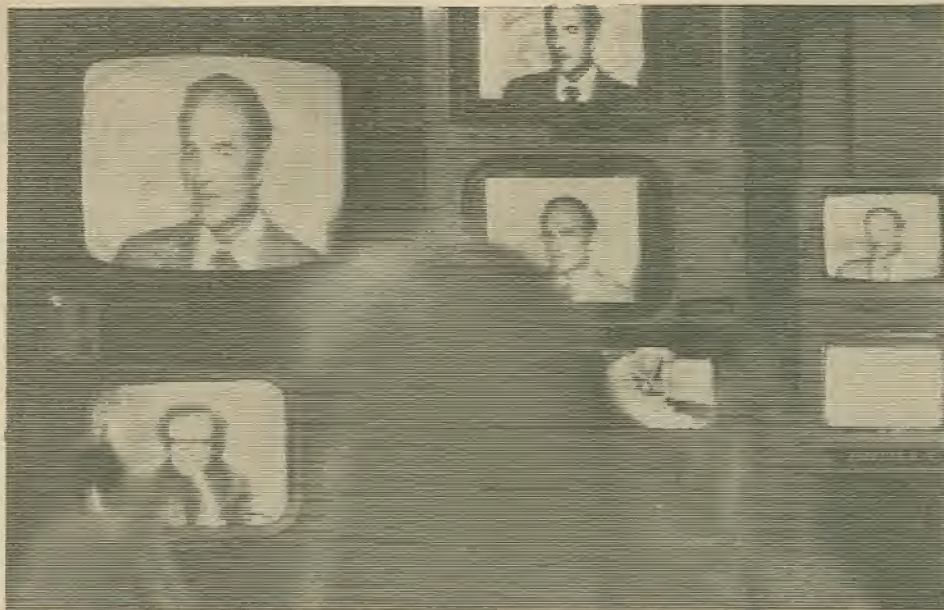
But Evelyn Wilson of SPEAK (Sunset-Parkside Education and Action Committee) complains that the commission has "not informed the community" of its meetings and that "the community has been involved very little." Two Guardian researchers who have made repeated efforts to attend commission meetings in the past month have had considerable difficulty learning from the commission staff when and where meetings are held, and they were barred from committee meetings of the commission on July 31 and Aug. 6.

The difficulties which interested parties face in gaining access to the commission's proceedings exacerbates the image problem the commission has had since its appointment. "It's just another commission with the same old white faces, with essentially white middle-class men," Libby Denebeim, an associate of the PTA, told us.

Of the 25 commission members appointed, there were 19 men, six women and only three blacks, two Spanish-surnamed and three Asians. Also, none was under 30 years of age, none earns less than \$20,000 a year and none represents the teachers or the students.

But Luvern Cunningham, executive director of the commission, thinks it is too early to judge the commission's efforts. "The fruits of the commission's labors will be evident by September," he said. Cunningham is receiving a salary of \$45,270 for his part-time position over the 18-month life of the commission.

—Margo Little and Carol Wisniewski



Who's killing Newsroom?

"Newsroom," KQED's popular nightly news program that was cut from an hour to 30 minutes after its Ford Foundation support ran out earlier this year, is headed for total extinction, according to some worried KQED employees and members. In the August issue of Focus, the magazine KQED sends its members, station president William Osterhaus gravely observed, "The show's expense soars far beyond the reach of the income that can reasonably be associated with it." Osterhaus estimated "Newsroom" brings in 25% of KQED's membership funds (some \$300,000 less than it cost to produce the show last year).

Accountant Victor Honig, a member of the Committee to Save KQED, challenges Osterhaus's figures. Honig points out that no surveys have been taken to determine the percentage of KQED members who joined primarily because of "Newsroom." "It could very well be 50%," Honig told the Guardian; "25% is Osterhaus's guess. He seems to be justifying doing away with 'Newsroom' altogether."

A KQED employee told us that Osterhaus is anti-"Newsroom" because the show, due to its local nature, can't be sold to other "public" tv stations. This source contends that Osterhaus's main concern has been the pursuit of corporate underwriting for KQED programs (a discreet form of advertising) and that he is contemptuous of both employees and members. In July the basic membership rate was quietly raised from \$15 to \$25—"which shows how much they care about getting working people to join," our source noted.

Two member-based groups opposed to Osterhaus's policies, the Committee to Save KQED and the Members' Action Program, are about to send out a mailing

seeking proxy votes for this December's election of KQED directors, when six openings on the 27-person board will be filled. KQED viewers interested in this effort to influence policy can call 635-6398 for further information.

Elsewhere on the KQED front: ●John Burks, former editor of City Magazine, has become editor of Focus. He succeeds Jeanne Alexander, whose

Shrinking the World's Tallest Tree

The world's tallest tree is dying. The tree, a 500-year-old, 365-foot redwood (Sequoia Sempervirens), and a surrounding grove of virgin timber in Redwood National Park in Humboldt County are both threatened by a buildup of gravel and silt at the base of the trees, which has caused the world's tallest to "shrink" 18 inches since March. The gravel and silt are washing down to the watershed, where the trees are situated, from logging operations on higher ground.

Three logging companies—Arcata Redwood Corporation, Louisiana-Pacific Corporation and Simpson Timber—are clear-cutting 20-acre patches of timber from the slopes around Redwood Park, according to George Vanderlippe, park superintendent. The logging, combined with spring floods, has built up a large deposit of potentially harmful silt and has also eroded the banks of Redwood Creek. Both phenomena threaten the existence of the redwoods; the world's tallest tree is already dying from the top.

The federal government has spent about \$163 million to acquire the 58,000 acres of Redwood Park. But the timber stands, which are the park's biggest attraction, may be wiped out if present logging practices continue, according to Dr. Edgar Wayburn of the Sierra Club.

Wayburn believes the "one best hope" of saving one of the last remaining virgin redwood stands is a bill introduced in Congress by Rep. Phillip Burton to purchase an additional 74,000 acres of surrounding forest. For more information, contact the Sierra Club, 220 Bush St., SF 981-8634.

—Jerry Roberts



new position is "director of public relations." The dissidents fear she'll work full time to elect pro-Osterhaus board members.

●Arbitration of last year's strike drags on. The mediation phase ended with management and labor agreeing on virtually nothing. Arbitrator James Lucas says he expects to announce his decisions by the end of September.

—Fred Gardner and Nancy Dunn

FOLLOW THAT STORY!

Two years ago, Vicki Sufian disclosed in the Guardian (7/4/73) how city officials involved in setting the juicy rate increases for the Sunset and Golden Gate Scavengers (Public Works Director S. Myron Tatarian, Chief Administrative Officer Tom Mellon) went on globetrotting, Scavenger-sponsored jaunts with the same men who benefited from their recommendations and votes.

Sufian at that time couldn't find anybody—the scavengers, the Chamber of Commerce, the city—who would own up to paying for the jaunts. She did detail, however, how the huge rate increases and the monopoly privileges kept rolling in.

Last November, Tatarian took the scavenger-sponsored jaunt again, with the scavengers' Leonard Stefanelli, this time to inspect garbage practices in Brazil, Argentina and Venezuela.

Who paid this time? Well, taking note of the Guardian story of 1973, Tatarian and the scavengers worked up a new cover story. Stefanelli paid \$1,384 for the trip out of his own pocket. Then, according to Tatarian and City Hall records, the No. Calif. Refuse Removal Council deposited a check for this exact amount into the city's treasury, credited to DPW's account. Then Tatarian, upon his return, filed a reimbursement claim through DPW's DPW's budget for \$1,384. Neat.

Tatarian was surprised when the Guardian raised a conflict-of-interest about his trips. He argued they had made him an expert on solid waste disposal and insisted again and again there was no conflict of interest.

The SF public, which pays some of the highest garbage pickup fees in the country, may make points at the DPW public hearing at 9:30 am, Aug. 25, Room 282, City Hall. Tatarian will make recommendations on the rates. Acting on them will be the rate review board, which includes junketeer Tom Mellon and PUC General Manager John Crowley of Sunol fame. Better get ready to hold your noses.

Who's Afraid of Alioto?

Joe Alioto Jr., the mayor's son, made a good point the other day during a hearing on the conflict-of-interest suit brought against Joe Alioto by attorney Roger Diamond and People's Lobby, both of Los Angeles.

Several times, Joe Alioto Jr. wondered aloud why a Los Angeles legal firm is suing a San Francisco mayor for conflict of interest: "It speaks ill of San Francisco lawyers or it speaks well of Los Angeles lawyers," he said.

For it is now 11 months and one day since SF District Attorney John Ferdon accused Mayor Alioto in writing of having a "pervasive" conflict of interest through his family's purchase of the port's major tenant, Pacific Far East Lines. To this day, Ferdon has refused to prosecute Alioto.

More: not a word about Alioto's conflict from SF City Attorney Tom O'Connor, who criticized Sup. Feinstein's "conflict of interest" as an unpaid volunteer board member of a Haight-Ashbury medical clinic. Not a peep from the State Bar of California, which is going after Mel Belli for bad-mouthing judges and doing testimonials in Scotch ads. Not a peep from any of the SF attorneys running for mayor or supervisor.

P.S. The State Bar of California says that anybody can turn in a complaint, either signed or anonymously, about Alioto or any other attorney in the state. It should be sent to Helen J. Small, Disciplinary Enforcement Department of the State Bar of California, 633 Battery St. SF 94111, 922-1440. If the complainants identify themselves, they are entitled to a report from the association.

The Fortnightly Awards

The Theodore White Award for Knuckle-headed Political Reporting:

To Examiner City Hall reporter Russ Cone, for his walleed attack on Sup. Quentin Kopp, published in the Aug. 24 issue of City magazine. Groping through a City Hall teeming with crooks and scandals, Cone can find only Kopp to nail as a "kosher cowboy," nitpicker and sanctimonious reformer.

Among Kopp's heinous crimes, according to Cone: investigating Mayor Alioto's conflict of interest at the port, asking for legal opinions from the city attorney and voting to stop landlords from discriminating against children.

Concludes Cone with a sweep: "Kopp is the father of a tough new conflict of interest law which forced attorney John A. Sutro and silver-haired merchant prince Cyril Magnin to vacate city commissions." Nice touch, Russ.

Rumor of the Week: "The 'get laid' article made quite a smash in LA and New

York, and magazines there are speculating about running counter articles, saying you can get laid in their cities."—Susan Berman, author of "Why Women Can't Get Laid in San Francisco," published in City, Aug. 3.

Rumor Denial of the Week: "Tell them 'no comment.' That'll keep the rumor alive."—Jann Wenner, editor of Rolling Stone, replying through an aide to rumors that he is about to buy the Village Voice and New York magazine, or that he is about to be bought out by Clay Felker, editor of the Voice and New York.

Confirmed Rumor of the Week: Warren Hinckle, new editor of City magazine, is being considered for the city editorship of the SF Examiner. According to Will Hearst, assistant city editor, "Hinckle and Randy [Hearst] sat down and talked about San Francisco journalism in general." Will Hearst described the contact as a "mutual approach."

—Katy Butler

Fly me - I'm a taxpayer

BY JERRY ROBERTS

August is bleak for those who live near San Francisco International Airport. August is the airport's busiest month, when the brain-numbing noise of jet engines crescendos and the filth and gases spewed out by airplanes hang thicker than usual in the hot, muggy air.

Gunther Urbach lives in San Bruno, on the western border of the SF airport. "The jets are unbearable," he told me on the telephone. "They go all day long. There are times when they leave the runway every 30 seconds. In the morning when you take off for work, your windshield's black. The noise disturbs our sleep, my hearing's gotten deficient, they're actually injuring our nerves. Wait a minute, here comes another one—" For the fourth time in ten minutes, our conversation was disrupted by the rolling, growing, bellowing roar of an aircraft lifting off. "You've got to live here to believe it," Urbach said.

For years, Urbach, his wife, other San Mateo County residents and assorted environmentalists have fought legally and politically against a plan by SF officials to double the airport's capacity, from 16 million annual passengers now to 31 million in 1990. Their war on airport expansion continues: the next battle is shaping up over upcoming public hearings about a new 7½-pound, three-volume Environmental Impact Assessment Report (EIAR) on the proposed expansion. The Federal Aviation Agency required the city to prepare the EIAR as a condition for receiving matching federal funds for the airport program. The airport paid \$252,000 to the Cincinnati-based airport consulting firm of Landrum and Brown to do the job. In the finest your-conclusion-for-a-price tradition, the Landrum

and Brown people delivered a whitewash that's filled with false assumptions, deceptive figures and shocking omissions. Some myths and realities on airport expansion (quotes are from the Landrum and Brown report):

Myth: "Passenger demand is expected to double within the next 20 years . . . The decision to proceed or not to proceed with the proposed project will not effect [sic] the level of demand imposed on the facility."

Reality: The expansion plan is based on passenger forecasts that ignore recent economic conditions, and it fails to adequately consider alternatives to expansion.

Too many flights?

Planning for the airport expansion program began in 1967, when the airline industry was growing steadily and phenomenally—by about 14% a year through the 1960s, according to Fortune magazine, February, 1975. But passenger forecasts based on such high growth levels proved unreliable and were reduced. The 31 million passenger figure now being used to justify expansion has its roots in the boom of the 1960s and appears to be too high.

Airport forecasters used three variables to come up with the 31 million figure: regional population, income and employment. They did not use two other variables that have become central to the airline industry in the past two years: the skyrocketing cost of fuel and jacked-up air fares.

In 1973, before the oil companies imposed their first stiff price hikes, jet fuel cost about 12¢ a gallon, according to a recent study by the Association of Bay Area Governments (ABAG). Since then, prices have climbed 150%. Fuel now costs about 30¢ a gallon and represents 40% of direct operating costs for the

airlines. In response to higher fuel costs, the airlines raised the cost of flying. Airfares have increased about 20% since 1973.

The result: travel demand has fallen off, airlines regularly fly planes half full or less, and the air travel industry is in economic trouble. In 1974, the combined stock market value of the ten largest US airlines declined 38%. In the first four months of 1975 the ten lines showed a net loss of \$68 million, according to figures in the July 21 issue of Aviation Week and Space Technology magazine. Federal deregulation of oil prices or further price hikes will further compound problems for air carriers.

The only fiscal way out for the airlines may be to abandon their traditional competition with each other that centers on the sheer volume of flights. In an article in last February's issue of Fortune titled "Why the Airlines are Back in the Soup," editor A. T. Ehrbar noted, "The heart of the industry's cost problem is the likelihood that its capacity will soon be excessive. Because airlines compete with one another primarily by offering more capacity—i.e., more frequent flights on competitive routes—the industry has had a chronic problem of overcapacity." A series of hearings about the Civil Aeronautics Board by a US Senate subcommittee last spring came to similar conclusions: "Since the industry is basically competitive, a high fixed fare leads the airlines to compete . . . by providing more and more flights in ever emptier planes." The subcommittee report suggests fewer flights, lower fares and fuller planes as a remedy.

It could be disastrous for San Francisco to proceed with an airport expansion program based on worn-out forecasts and old economic trends while

the industry is undergoing basic change that may result in fewer flights, which could be handled by existing facilities. Under the plan, the city would commit itself to guarantee \$300 million worth of long-term revenue bonds, which will supposedly be paid off by revenues collected from the airlines. But, if the airlines go on the federal dole, the city will be left to pick up the tab for the over-construction of the airport.

The 1974 National Transportation Report by the US Department of Transportation studied long-term expansion plans throughout the country. The report concluded that "significant portions of the investment in the 1990 plans could be avoided or at least postponed." It found that "most capacity-related development at large airports . . . could be avoided" by just rescheduling air traffic or by moving some flights to satellite airports.

Chanting the Growth Mantra

The new SF Airport EIAR virtually ignored all these facts, trends and alternatives. It stubbornly insisted "the air transportation industry has grown continuously" (in fact, the number of passengers at SFIA declined in both 1970 and 1971), dismissed the idea of satellite airports out of hand (Travis Air Force Base, the report said, "was felt to be too remote") and didn't even consider a rescheduling strategy. Instead, the report justified expansion by repeating the same point over and over like a mantra: "Demand for air transportation will grow no matter what course of action is taken at SFIA."

Myth: "The proposed airport development option results in improved air quality in comparison to existing conditions."

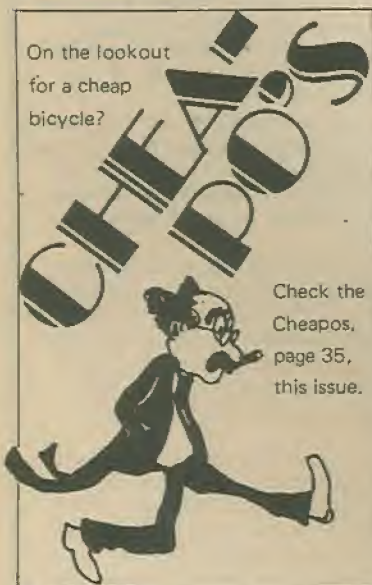
Reality: An expanded airport will result in more congestion that will poison the

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air and endanger health even more than the existing facility.

The EIAR projects an increase in the number of automobile trips to and from the airport from 85,000 a day to more than 200,000 a day by 1990. Over the same time period, it predicts a reduction of "airport-related" pollutants from 105 tons a day to 45 tons a day. How can pollution be cut in half with twice as many cars? The report assumes that stringent national and state laws will vastly reduce automotive emissions by 1990.

But that's a shaky assumption: Dick Gaines, director of the American Lung Association chapter in Santa Clara County, told the Guardian, "All indications are that the Clean Air Act is not going to be enforced. The standards aren't being enforced now, and we can't expect them to be enforced in the future."

Federal laws that require strict emission controls for new cars have been continually relaxed since William Ruckelshaus, former director of the Environmental Protection Agency, first gave auto manufacturers a one-year break in 1973. That amnesty was extended for another year in 1974, and in March of this year strict standards were put off until 1977. It's now questionable whether truly strict pollution standards will ever become effective: the Ford administration currently has a bill pending before Congress that would freeze standards at their current low levels for five more years. (It is true that California enforces stricter auto standards than the rest of the states. But even these standards—particularly for carbon monoxide and oxides of nitrogen—are more relaxed than the original tough federal levels.)

Even with absurdly optimistic assumptions, the EIAR cannot mask the harsh respiratory realities of airport expansion. The report notes that legally acceptable nitrogen dioxide, hydrocarbon and particulate standards are presently violated already and will continue to be increasingly violated with further expansion. The report barely mentions the adverse health effects of this state of affairs.

Carbon monoxide and noise

The San Mateo Medical Society disagrees. In a letter to the Metropolitan Transit Commission last year, Society president Dr. Donald Hales explained his group's opposition to expansion: "The levels of air pollutants and of carbon monoxide in the blood have already been demonstrated to be dangerously high in individuals visiting major airports." The bottom line here is provided by Dick Gaines of the Lung Association: "So long as air quality standards in the San Francisco region cannot be currently met, additional emissions should be forbidden."

Myth: "Measures to mitigate noise pollution caused by development action are not required since no such pollution is anticipated."

Reality: Expansion will bombard tens of thousands of people in San Mateo County with illegally high noise levels, and that may cost SF taxpayers a bundle.

California now forbids airports to subject communities to a noise level higher than 80 decibels on the Community Noise Equivalent Level (CNEL) scale. The noise law also provides for the noise limit to decrease gradually over the next 15 years so that by 1990 a CNEL reading of 65 in residential areas will be illegal. (A 65 CNEL, incidentally, is not all that comfortable: it is sometimes expressed as the equivalent of a diesel truck roaring by at 70 miles an hour, 50 feet away, every six minutes.)

Today, there are about 100 people in San Mateo County who are exposed to illegally high levels of airport noise daily. The EIAR predicts that if the expansion program proceeds as planned, 14,000 people will be subjected to overly



PHOTO BY CHARLEY FRANKLIN

loud noise at certain times of the year in 1982. By 1990, the figure will increase to 35,000 people. But the report provides neither a plan to deal with this violation of state law nor an estimate of the cost of resolving the situation. It mentions some noise abatement options, like the airport acquiring a buffer zone of surrounding land by eminent domain, only to dismiss such costs as "prohibitively expensive."

Indeed. The city may be legally responsible for the prohibitive costs. On June 23, 20 homeowners around Los Angeles International Airport won a lawsuit against the airport because it exceeded legal noise standards. Cost to LA: \$750,000. (The same day, the LA Board of Airport Commissioners approved a noise-reduction program that will require all airlines at the airport to reduce their own noise levels.) Another choice permitted the city and the airport for dealing with its noise is to pay for soundproofing the houses of its plagued neighbors. Costs here range from \$5000 to \$10,000 per home. The total cost to the airport, and SF taxpayers, could range as high as \$100 million.

Myth: "The proposed development at SFIA brings with it significant benefits to the airport roadway network."

Reality: The development brings more traffic, more congestion, more demand for freeways and little hope for development of an adequate public transit system.

'Serious congestion, erratic flow'

The EIAR found that about 55,000 air passengers a day now use the airport. Airport employees and nontraveling visitors swell the daily population to about 100,000. Together, these people drive more than 80,000 cars a day to and from the airport. These numbers will soar with completion of the expansion program. In 1990, more than 185,000 people will stream in and out of the airport in as many as 140,000 automobiles daily, according to the EIAR's "design day" model.

The result: incredible traffic snarls, even with the I-380 extension and expansion of the Bayshore Freeway. The EIAR itself says that the slowest measurable traffic flow—"Level F, serious congestion, erratic flow"—will tie up at least the southbound Bayshore from 3 pm to 8 pm, the northbound Bayshore from 3 pm to 7 pm and large sections of San Bruno Avenue in San Bruno. Also, the main airport access

road will operate at speeds of 5-10 mph, with a high "potential of interference" with Bayshore traffic in case of an accident.

What's worse, even if San Mateo County finally agrees to pay for BART down the Peninsula, it will have little effect on reducing congestion: even with BART, "The auto will still be the dominant access mode." The study found that only about 5% of the people coming and going to the airport would use BART, and most of these would be people who previously used the Airporter bus or other public transit. In November 1974, the Metropolitan Transit Commission, the state-chartered overseer of SF regional transportation planning, conditionally approved the airport expansion plan. One condition was that the airport would limit expansion to 24 million passengers until there was a commitment for a public transit system that could handle 25% of the airport access traffic. That fact is not mentioned anywhere in the EIAR.

Myth: "Although fuel usage will increase in future years, energy consumption will be more efficient."

Reality: At a time of "energy crisis," the expansion plan is shortsighted and extravagant about fuel and energy.

The airport EIAR says that 628 million gallons of aviation fuel were pumped at the airport in 1973 and predicts the figure will increase to more than 800 million gallons by 1990; the report estimates electricity use will increase five times to 640 million kilowatt hours per year with expansion; natural gas consumption will increase 2½ times to 350 million cubic feet per year by 1990.

Nowhere in the report are the questions asked: Where will the fuel come from? At what cost? At whose expense?

The most recent report on energy availability for airports was written by ABAG planner Walter Gillfillan and released last month. Gillfillan makes the following points: air travel is the most "energy intensive" form of transportation; the long-term economic future of aviation is almost completely dependent on petroleum availability; reduced airline operations, caused by oil price increases, air fare hikes and the national recession, will postpone airport "capacity problems." The effect on airport planning: there appears to be "a postponement of the need for airport facilities."

Myth: "Airport facilities do not induce demand for air transportation services, communities do."

Reality: The demand for SF airport expansion was no more induced by Bay Area "communities" than BART was induced by the taxpayers who are footing the bill for it. Rather, airport expansion is induced by the same economic interests that brought you BART, Yerba Buena Center and ten years of highrises in downtown San Francisco—the large banks and utilities, big real estate developers and hotel owners, Chamber of Commerce and Bay Area Council corporations, who've been quietly guiding regional planning since 1945. Airport expansion is a crucial element of the plan to change SF from a city of neighborhoods that once had a blue-collar economy into a highrise, Executive Headquarters West, with an economy based on white-collar paperwork and tourism. San Francisco becomes a huge transportation hub, the gateway to the markets of the Far East for corporate and banking profiteers and a gold mine for big real estate and "tourist industry" brokers. It's spelled Manhattanization.

Myth: "The keys to successfully accommodating growth lie in effective community planning and local public administration. The data provided in . . . this report are key inputs into the planning and administration process."

Reality: The EIAR is a cynical shuck to justify and perpetuate an out-of-date, out-of-scale, prohibitively expensive, environmentally and socially destructive expansion program. It means so little to SF officials that the Airport Commission voted on Aug. 19, two weeks before the first public hearing on the EIAR, to sell \$143 million worth of bonds to fund construction of expansion.

Where to fight back

Public hearings on the EIAR are scheduled for:

Sept. 4, Environmental Quality Coordination Council, San Bruno City Hall, 8 pm.
Sept. 24, San Mateo County Planning Commission, Supervisors Chambers, Government Center, Redwood City, 1:30 pm.

Oct. 7, SF Airport Commission, Room 282, SF City Hall, 2:30 pm.

Oct. 9, Airport Land Use Committee, Burlingame City Hall, 8 pm.

For more information on the group that's coordinating the fight against SF airport expansion, contact the Airport Impact Reduction Force, PO Box 5209, South San Francisco 94080, or call Sylvia Gregory, coordinator, 589-3176. ■

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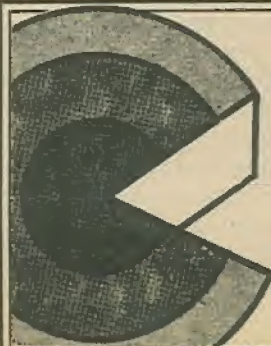


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Would you buy a used Oakland Symphony

BY JOHN W. SCHWADA

The Paramount Theatre of the Arts in downtown Oakland, with its garish mosaic facade and an art deco interior so elaborate it can leave visitors feeling as if they're inside an old-time Wurlitzer jukebox, has always been a hard mistress for its owners to support. Paramount Pictures began constructing the theater five decades ago, but financial problems forced it to sell the project to Twentieth-Century Fox before the building was completed. On Dec. 16, 1931, the theater finally opened with great fanfare, but by the late Sixties, the Paramount had deteriorated into a tarnished grade-B movie house.

Enter the Oakland Symphony Orchestra Association, which by 1972 had become dissatisfied with the security and parking arrangements and generally run-down condition of its old quarters in Oakland's Municipal Auditorium. The association bought the Paramount with the help of Edgar Kaiser and Stephen Bechtel, who donated \$250,000 each. It restored the theater to its former grandeur, making it a showcase for all sorts of performing arts and offering an alternative model to the edifice complex of San Francisco, where the proposed Performing Arts Center receives serious consideration while the Orpheum Theater on Market Street is allowed to die. The only problem with the Paramount has been that it consistently loses money.

In fiscal year 1974-75 the Symphony Orchestra Association got stuck with a deficit of around \$200,000 on its operation of the theater. Last June the association offered to sell the theater to the city of Oakland for one dollar and agreed to make the transfer debt-free. (The association still owes \$800,000 of the \$1 million loan it took out to restore the theater.) In return, the association asked the city for the right to use the theater, rent-free, 98 days a year for the next 40 years. On Aug. 26 the city council will vote on whether to accept the proposal. It now appears likely the council will approve taking the deficit-ridden theater off the association's hands.

The hard-nosed businessmen who support the association probably knew in 1972 that the Paramount would never make money. But by buying the theater, dolling it up and then trumpeting it as the "jewel in the city's crown," the association guaranteed the Paramount's position as Oakland's preeminent sacred cow. Said one Oakland businessman who has watched the Paramount's recent fortunes, "Being against the Paramount now is like being against motherhood." But some Oaklanders, including Councilman George Vukasin, are asking questions about the city's imminent takeover of the theater:

●Can the city afford to own a theater that, as Paramount general manager Peter Botto admits, will probably always be a deficit operation?

●If the Paramount is worth saving, did the city drive a hard enough bargain with the Symphony Orchestra Association, or are Oakland's culturati waltzing off with a tidy subsidy?

●If the Paramount goes public, will the Symphony Orchestra Association be treated as only one of its many users, or will the theater really be run by a "shadow cabinet" that will give the association preferential treatment?

Nils Eklund, president of the Symphony Or-

chestra Association and a close friend of Mayor John Reading, presented the association's offer to the city. Part of the proposal was that the Paramount, under city ownership, would be managed by a nonprofit corporation governed by a seven-member board of Oakland residents who had no ties to the association. Shortly afterward, the Oakland Tribune reported that seven candidates for membership on this board were already waiting in the wings and that these seven had already sought legal counsel on how to set up a nonprofit corporation. According to a source familiar with Oakland theater affairs, many of these seven have thrown benefit parties for the association.

Putting Oakland on the map

The city council tentatively approved the basics of Eklund's proposal in a workshop session on Aug. 12. City Manager Cecil Riley added a provision that the theater's future deficits would be covered by the city's convention center fund, which derives its revenues from the hotel-motel tax. The unanswered question: if the city decides it actually wants to build a convention center, where would the money come from?

In the same session the council rejected a last-minute bid by the association to change the length of its rent exemption from 40 to 55 years. Such a change would have meant, by Riley's estimate, that the rent-free stipulation would have been worth \$2,310,000 to the association. With the 40-year arrangement, the association already had a good deal: not including inflation, the exemption was worth \$1,680,000. On the face of it, the city will be granting a subsidy to the association worth three-quarters of a million dollars through the transfer agreement. How? The association only owes \$800,000 (from the refurbishing loan) on its ill-fated Paramount operation, yet it will receive \$1.6 million in value from the rent exemption.

Still, most city officials feel they got a good bargain in the Paramount deal, considering the association's heavy demands during the negotiations (the association "got pretty uppity," one city staffer told the Guardian) and the basic dilemma facing the city. That dilemma, one city official explained, was that "we didn't want to take over the Paramount [because of the expense] but we didn't want the theater to go under either, be-



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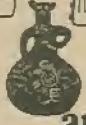
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theater from the Orchestra?

cause it really puts Oakland on the map." Furthermore, the city estimates it would cost at least \$15 million to build a theater comparable to the Paramount.

But not everybody in Oakland is so sure the city can afford the luxury of keeping the Paramount open. Michael Bledsoe, executive director of the Oakland Citizens Committee for Urban Renewal (OCCUR), told the Guardian he favored caution in granting final approval to the Paramount deal. "This is a major public expenditure," Bledsoe said, "and no one knows what the theater's deficit is going to be in the future."

City officials estimate the Paramount's operating deficit for this fiscal year (1975-76), if the city takes over, will be about \$165,000. This figure includes \$42,000 that would result from the Symphony Orchestra Association's rent exemption. After that, according to one city official, "it's anybody's guess." All deficits, of course, will be met out of city coffers. Other costs to the city: \$300,000 to put the Paramount in top shape structurally, and \$47,000 a year in lost property taxes once the theater becomes publicly owned.

Bledsoe suggested the city might consider other uses for its revenues before it begins sinking money into the Paramount. "If City Hall is so worried about losing the Paramount," he asked, "shouldn't they also worry that they're losing their housing stock?"

John Stansbury, president of OCCUR, suggested at the Aug. 12 council session that the Alameda County Board of Supervisors help the city pay for the Paramount. "It's obvious that many persons other than Oakland residents benefit from the symphony," Stansbury said, referring to the symphony's large suburbanite patronage in Orinda, Piedmont and Lafayette. "We've tried that," Mayor Reading said, "and I can assure you the supervisors won't help." When Stansbury urged the council to go slower in considering the takeover, Reading replied, "We've had ample time." Stansbury's comments went unreported in the Oakland Tribune, an editorial sponsor of the association.

While the city's takeover of the Paramount seems a foregone conclusion, battle lines on the city council are forming around the issue of who will control the nonprofit corporation that will

run the theater for the city. Under the terms of the tentatively approved proposal, board members of the corporation would be appointed for life. Councilman George Vukasin worries that the seven persons who have "volunteered" to sit on the board may be a "shadow cabinet" for the Symphony Orchestra Association. One of the seven is Harry Lange, president of the association from 1958-61 and 1971-73 (and currently on the Oakland Port Commission). Nils Eklund told the Guardian he wanted to keep the association at "arm's length" from the board selection process, but admitted that he suggested to Mayor Reading the names of several of those who later "offered" their services as board members of the nonprofit corporation.

Taxes for cake & frosting

"Don't get me wrong," Vukasin told the Guardian. "I'm not opposed to the city taking over the Paramount, and I don't want to be critical of the seven who have offered to serve on the board, but we need a group of objective-thinking people on this board."

The association has not been especially coy about its efforts to influence the board. After initially proposing that board members have no ties to the association, it later changed its mind and requested that two association members sit on the board. The city council rejected this request because of the obvious question of conflict of interest that it raised.

At the Aug. 12 council session, Vukasin suggested the council review the terms of office of the board members and the procedure by which they are to be selected. He also proposed that the city put a debt ceiling on the Paramount's operations. Both suggestions were ignored by his fellow council members and went unreported in the Tribune.

So Oakland taxpayers will pick up the bill for keeping the Paramount afloat, and the Symphony Orchestra Association will collect a subsidy it couldn't have received directly, while it does its best to make sure it continues to run the Paramount. As George Vukasin told the Guardian, "It looks like the association is going to get its cake and frosting too."



Grand opening of Oakland's Paramount Theatre, December 1931.

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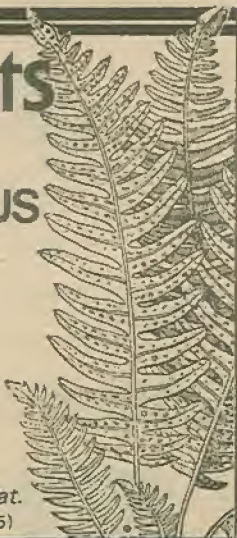
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Ex-agent Agee warns of CIA subversion

Ex-CIA agent Philip Agee warns the Portuguese people, in the open letter printed below, that he can "see the signs daily" of CIA counter-revolutionary activities in Portugal. Agee claims these events are "similar to what I did in the CIA for more than ten years during the 1950s and '60s" in Latin America.

Agee sent his letter at a time when the political situation in the country is extremely fluid. Tad Szulc writes in the Aug. 16, 1975 issue of the *New Republic*: "In conversation after conversation in Lisbon, the dominant theme is that anything can happen 'in the next 24 hours,' any 24 hours." Possible occurrences Agee refers to in his letter, written earlier this month, are now appearing as headlines from the embattled nation.

Agee is the author of the controversial *Inside the Company: CIA Diary* which details his work as a spy skilled in political subversion in Ecuador (1960-63), Uruguay (1964-66) and Mexico (1967-70). [See book review, *Guardian* 5/3/75.] His book, the first inside story of a CIA field officer, created a furor when it was published by Penguin Books in London in February of this year. CIA Director William Colby told a House Appropriations subcommittee in March that he is looking into the possibility of having Agee charged with treason. Agee, fearing prosecution for violating government secrets, has continued to live in England rather than return to the US.

For months, no American publisher was willing to print Agee's book, largely out of "fear of legal problems," according to Neil Middleton, Agee's editor at Penguin. But in late June, Stonehill Publishing Co. of New York printed a US edition of *CIA Diary*. (Over the July 4 weekend, KPFA radio read the entire book on the air.)

Agee's disclosures of the names, addresses and details of the CIA's inner workings have already cost the agency "several million dollars to transfer agents who had been fingered and to protect its operations in Latin America," according to CIA sources quoted in Jack Anderson's syndicated newspaper column. The CIA's reactions to Agee's revelations only add to the credibility of his information.

The thrust of Agee's warning is also supported by an article in the Aug. 11 issue of *Afrique-Asie*, a French political biweekly: "The number of CIA agents in Portugal has quadrupled during the past six months. This has been affirmed in certain congressional quarters in Washington."

—Bob Levering

An open letter to the Portuguese people

Since the fall of fascism in Portugal, I have tried to follow developments and have twice visited your country. While my study of the visible signs of CIA intervention is still incomplete, there is good reason to alert you to what I have seen.

Last week a US Senator announced that the Communist Party of Portugal is receiving \$10 million per month from the Soviet Union, a figure he attributed to the CIA. Two days later Deputy CIA Director Gen. Vernon Walters (who visited Lisbon to survey the political situation in August of 1974) confirmed the Senator's claim. Secretary of State Kissinger, for his part, publicly warned the Soviet Union that assistance by them to the Portuguese revolutionary process was endangering detente. These statements suggest that the American people are being prepared for another secret foreign adventure by the CIA.

I will describe below what I believe are CIA operations, along with a list of the names and residences in Portugal of as many of the CIA functionaries as I can identify.

The size of the overall US government mission in Portugal is shocking, especially its heavy dominance by military personnel. The mission totals 280 persons of whom about 160 are Americans, with the rest being Portuguese employees. Of the Americans, 105 are military personnel assigned mainly to the Military Assistance Advisory Group, the Office of the Defense Attache and the COMIVERLANT command of NATO.

Of the approximately 50 American civilians in the mission about ten, I believe, are employees of the CIA. No less than ten additional CIA functionaries are probably working in Lisbon and other cities, having been assigned ostensibly for temporary duties so that their presence is not included on Embassy personnel lists, nor reported to the Portuguese foreign ministry.

One must also assume that additional CIA operations officers have been placed under cover in American military units in Portugal where their experience in political operations—far superior to



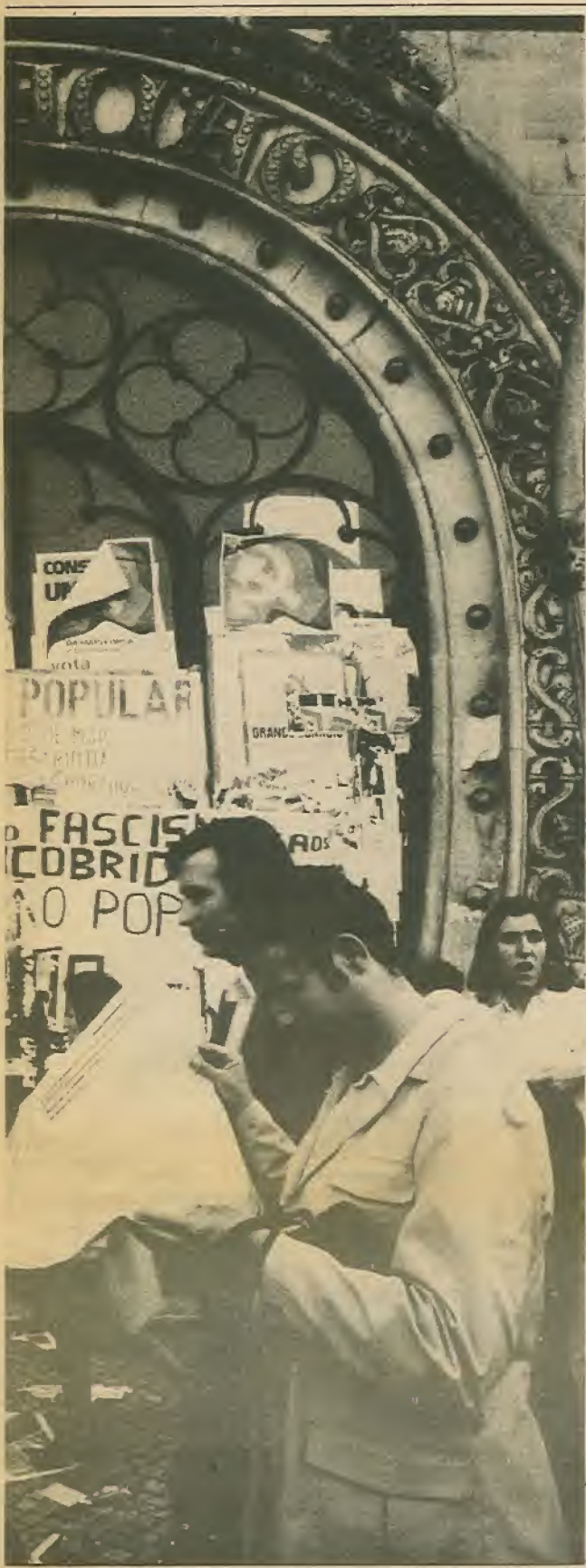
A street scene in Lisbon, summer, 1975.

that of their military colleagues—will be most effective. While efforts to divert the revolution through General Spínola have failed, new efforts are being made daily in the struggle to stop the revolution. [General Antonio Spínola led the group of Portuguese military officers who overthrew the right-wing government of Marcelo Caetano on April 25, 1974. Spínola was overthrown five months later.]

Who specifically is responsible for operations against Portugal? The CIA is only one of the various US agencies working against the revolution under the guidance of Ambassador [Frank] Carlucci. Although Carlucci is not a CIA man, he must carefully direct and coordinate all US counter-revolutionary operations, including those of the military services. His top-level team includes: Herbert Okun, his Minister/Counselor and Deputy Chief of Mission; John Morgan, the Chief of the CIA; Admiral Frank Corley, Chief of the Military Assistance Advisory Group; Col. Peter Blackley, Chief of the Defense Attache Office; Charles Thomas, Counselor for Political Affairs; and Navy Captain James Lacey, senior US military representative on the COMIVERLANT NATO command. Each of the US military units, along with CIA and State Department personnel, are responsible for one or more of the specific counter-revolutionary programs. . . .

What specifically is the CIA doing in Portugal? The first priority is to penetrate the Armed Forces Movement in order to collect information on its

'The CIA's first priority is to penetrate the Armed Forces Movement. Other tasks include false documents and rumor campaigns, fomenting of strife, encouraging conflict and jealousy.'



plans, its weaknesses and its internal struggles; to identify the so-called moderates and others who would be favorable to Western strategic interests. The CIA would use information collected from within the MFA [Armed Forces Movement] for propaganda inside and outside Portugal designed to divide and weaken the MFA.

Other CIA tasks include: false documents and rumor campaigns, fomenting of strife, encouraging conflict and jealousy. Moderates are being assisted where possible in their efforts to restrain the pace of revolutionary development towards socialism. The final goal is for the so-called moderates to take control of the MFA and all Portuguese military installations.

US military schools have trained over 3000 Portuguese military personnel since 1950. Detailed files have been accumulated on every one of them—their personalities, politics, likes and dislikes, strengths, weaknesses and vulnerabilities. Many of these will have already been selected as contacts to be developed within the Portuguese military establishment, with emphasis on developing close relations with as many MFA members as possible.

Significant efforts have already been made—and these too have failed to date—to strengthen Social Democratic and Christian Democratic political parties. The CIA's normal procedure is to maintain friendly relations (and often to give financial support) with leaders of 'moderate' opposition political parties who are forced to live in exile. The purpose is to reap large benefits when such politicians return home. Often paid agents are infiltrated into these exile groups in order to obtain additional information. The CIA may have inter-

vened in the recent electoral campaign to assure that the results would "prove" that the majority of Portuguese favor a more "moderate" pace for the revolution. James Lawler, the CIA Deputy Chief of Station in Lisbon, engaged in just such operations in Brazil (in 1962) and in Chile (in 1964) where many millions of dollars were spent by the CIA to promote the election of US-approved "moderates."

In trade unions, the CIA has also been unsuccessful so far, but obvious efforts continue. As in Italy and France after World War II, the CIA is trying to split the trade union movement by establishing an affiliate of the International Confederation of Free Trade Unions, and by promoting ties between Portuguese industrial unions and the International Trade Secretariats. Michael Boggs and Irving Brown, both officials of the AFL-CIO with notorious ties to the CIA, visited Portugal last year. Although the capitalist-controlled trade union institutions failed to establish footholds when the trade union law was approved in January, the ICFTU is still trying, through its representative in Portugal, Manuel Simon.

The CIA is also using the Roman Catholic Church for its ends. Recently a reliable source in Washington told me that large amounts of money are going from the United States to the Catholic Church for combating the revolution in Portugal. The Church's opposition to the workers' control of Radio Renascena should alert us to the identity of interests between the Church and American economic concerns. . . .

Outside Portugal, the campaign to discredit the revolution is having success. In Europe and America we see the themes clearly: "The MFA has failed to follow the will of most Portuguese as reflected in the April elections The Portuguese people have sadly 'lost' their freedom with the diminishing in importance of the elected assembly. . . . The press has 'lost' its freedom. . . . Portugal needs 'stability' to solve its social and economic problems. . . . The revolutionary leadership is inept and unable to stop the economic downturn. . . ." These propaganda themes are preparing the US and Western public opinion for acceptance of intervention and a strong right-wing military government. These themes present the usual false dilemma: Portugal will have either capitalist democracy or cruel heartless communist dictatorship with attendant dull, austere living conditions. There has, of course, been little comparison of Portugal today with the cruelty and hardships of capitalist economics under the former fascist political system. . . .

In the coming months we will probably see intensification of the CIA's operations to create fear, uncertainty, economic disruption, political division and the appearances of chaos. Political assassinations must be expected, along with bombings that can be "attributed" to the revolutionary left. Mr. [John S.] Morgan, the head of the CIA in Lisbon, learned these kinds of operations when he served in Brazil (1966-69) and in Uruguay (1970-73). The "death squads" that were established in those countries during the last decade must be anticipated and stopped before they flourish in Portugal. . . .

The separatist movement in the Azores, already gaining momentum among US residents of Azores origin, may be promoted by the CIA as a last resort for preserving US military bases there. In Angola, the CIA is not standing idly by, where exceptional natural resources must be kept in capitalist hands. The FNLA is likely being supported by the CIA through Zaire in order to divide the country and prevent MPLA hegemony. . . .

I list here below the CIA people known to me, and those whom I believe to be CIA personnel. Some might have left Portugal recently, but I believe that most of them are still there:

CIA Personnel: John S. Morgan (Chief of Station); James N. Lawler (Deputy Chief of Station); Phillip W. Snell; Anthony Arradondo; Leslie F. Hughes; Frank Lowell; Gerald D. Zapoli; Donna J. Caldwell.

[Agee then lists seven State Department officers, including Ambassador Frank Carlucci, whom he believes "are probably also engaged in counter-revolutionary programs." Agee also names 27 US military officers connected with the Military Assistance Advisory Group, the Defense Attache Office and the US Mission to NATO's COMIVERLANT.] —Philip Agee

London, August 1975■

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The pick of the fall arts classes

Junk sculpture, the art of journal keeping, mime workshops, Polynesian dancing and more.

BY K. A. MASZKA

Alternative and extension classes in the Bay Area this fall offer you an unparalleled opportunity to find yourself in the creative arts. Chinese brush painting, poetry, opera, mime, Polynesian dance, photography, weaving, jewelry, pottery, stained glass—it's all there for the taking. Noted local artists who are willing to share their secrets are teaching several classes. Some of the masters at whose feet you may sit:

Alta, poet, publisher/founder of the Shameless Hussy press, vanguard feminist and mother of two published poets—Lorelei Bosserman, 11, and Kia Simon, 6—will conduct a workshop in "Women Making Poetry" through UC Extension at the Berkeley YWCA.

"To write poetry you have to do a whole mind set," says the 33-year-old author of ten books. "Listen to the voices you're taught not to listen to. Lots of poems are given to you. Spirits are floating around the world. Lots of poets will tell you that they don't write. Poems come to them like visions."

Alta describes most of her students as "closet writers," although one of them, Elizabeth Mems, recently published her own book of poems. The class is listed under "Women's Studies," but Alta says it is open to men who are "gutsy-enough."

Dan O'Neill, cartoonist and creator of "Odd Bodkins," guarantees he can teach anyone to draw and write comic strips in his class at UC Extension, SF.

"It's fail-safe," he explains. "I make sure the students don't fail. I eliminate punishment. People can learn anything if

they're not afraid of it." The only prerequisite: "One eye that can see six inches and one hand—enough to write four letters of the alphabet."

O'Neill prefers students with no writing or drawing ability: "That way I don't have to unteach them." He advocates the notion of teacher as artist. "You have to be able to do it to teach it. This business about teachers teaching who can't do it is a bunch of crap." Logically, he uses his own "Big Yellow Drawing Book" and a series of self-styled theater games. ("I put together games people could play on paper with pencils.")

At the end of the classes, O'Neill publishes the students' strips so they can see their work in print.

Anton Lignell, founder of the Berkeley School of Toymaking and a master harpsichord maker, carves exquisite wooden rocking horses that retail for \$250. For less than half that price Lignell will teach you to make your own pine pony at UC Extension, Berkeley.

As a child, Lignell confesses, he couldn't even build a model airplane, but today—75 rocking horses and 26 harpsichords later—he is a master in the traditional 19th century art of wooden rocking horse carving.

"The rocking horse is the easiest to get into," he says, comparing the species to the carousel horses he also carves. "It's made out of sugar pine. That's not as soft as carving soap, but it's that same feeling. Ninety-five percent of the work is done with the drawknife [a knife with handles at both ends parallel to the blade]. In two seconds you know how to use it. Just pull. Use the whole body. People pick it up immediately. No other tool in

woodworking where you see such immediate results."

Lignell estimates there are 800 rocking horses in existence that people have built either by taking his classes or by using the do-it-yourself kits he sells for \$45. He's also written a 20-page manual, "The Art of Rocking Horse Making," complete with full-scale plans.

"My first class was 15 people, 12 of them women. I thought for sure two of them wouldn't make it—one weighed 80 pounds and another was seven months pregnant. All did beautiful horses. Eighty percent of my students have been women. In fact, there's never been anybody who hasn't been able to do it."



PHOTO BY RICK GRISSE

Sue Loyd and Henry Berg, along with John Pasqualetti, established the Pacific Ballet Center at 44 Page, SF. They will conduct fall adult classes from Sept. 8 to Oct. 17; sliding scale of fees, from \$4 per class if you go once a week to \$3 if you go five times a week.

Sue Loyd and Henry Berg, formerly principal dancers with the SF Ballet and Joffrey Ballet, established the Pacific Ballet Center last June along with John

Pasqualetti, director of the Pacific Ballet. Loyd and Berg, who are married to each other, believe the classic art of ballet can be taught to nonprofessionals.

"It's a physical art that takes tremendous amounts of physical energy," says Berg, who was once an assistant to noted choreographer Twyla Tharp. "It demands huge amounts of conditioning and shaping. Ballet is becoming the thing. It's the mother of coordination."

Loyd, a dancer for 30 of her 35 years, adds that it takes "comprehension and will power. It's all in the mind."

Phillip Pruneau, director and founder of the SF Poverty Theatre (recently renamed the Actors' Ensemble because "people thought we were related to a political cause"), has directed more than 200 summer stock shows. Still, he doesn't promise he can make actors of the students in his "Acting" class at UC Extension, SF.

"You can train them to open up their self-awareness and see more and portray more," he says. "Technically you can teach them to sit, talk, walk through a door, but you can't train a person to be a brilliant actor. It falls off and becomes a social service. Best you can do for a person without a talent for acting is to make them more at ease with themselves."

Pruneau says his former students have told him they are better at their nine-to-five jobs after his class. "When you listen, become aware, you're a better person."

Other creative types you can rub educational elbows with: Alice Adams, novelist, author of *Families and Survivors* (UC); Carlos Carvajal, director of Dance Spectrum (Lone Mountain); Barnaby Conrad, painter and novelist (Academy of Art); Ethel Evans, opera coach (UC); George

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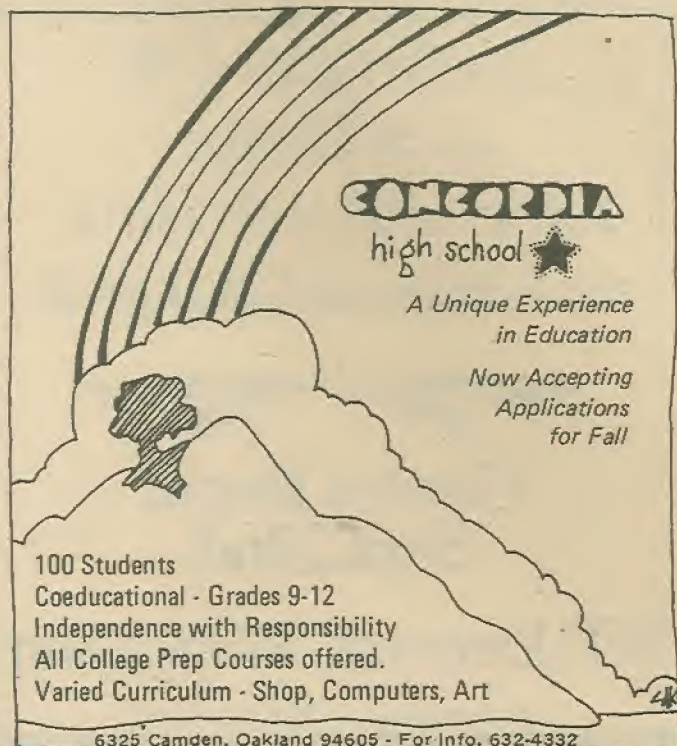
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Marsh, drummer, Denny Zeitlin Trio (Blue Bear Waltzes); Anna Halprin, dancer and director (Dancers Workshop); Stanley Eichelbaum, film and theater critic, SF Examiner (UC); John Wasserman, music, film and theater critic, SF Chronicle (SF State).

Herewith, a Sunday scholar's sampling of arts classes available at establishment and alternative schools.

Art

Brush Off: SF Art Institute conducts a "Painting class using oil and acrylics to develop color, composition and technical procedures. (Thomas Kenny, Oct. 6-Nov. 15, members: \$24; nonmembers: \$30. Other classes at the Institute include Painting, Sculpture and Psychic Portraiture.

Painting Pilgrimage: Jan Butterfield, West Coast contributing editor for Arts Magazine, will be "Exploring the Museums and Galleries of the Bay Area" with 20 students. Offered through the SF Museum of Art. (Oct. 7-Dec. 9, members: \$30, nonmembers: \$35.) Also available: Screen Printing and Serigraphy, History of Twentieth Century Art and Experimental Painting.

Local Color: Barnaby Conrad, novelist, journalist, secretary to Sinclair Lewis, bullfighter, painter, will teach "Portrait Painting" classes at the Academy of Art College. Also: Howard Brodie, CBS TV artist for the Watergate and Manson trials, gives "Figure Drawing" classes. (Sept. 9-Dec. 16 and Sept. 10-Dec. 17, \$130 plus \$15 application fee and registration: \$20.) **Women Only:** The YWCA of Marin provides "Open Studio"—"an unstructured creative space for women to finish craft projects and share in new talents and skills." Child care available, 50¢ an hour. (Sept.-Dec., every Tues. & Thurs. Monthly membership: \$5 members; \$6.25 nonmembers.)

Eastern Strokes: "Techniques of Chinese Brush Painting" aims at "capturing the essential spirit of objects such as flowers, birds, insects, fish" through brush strokes and blending of inks and colors. No previous training required. At UC Extension, Berkeley. (Shiou-Jang Hsien, Sept. 24-Nov. 12, \$55.)

Scavenger Sculpture: Henry Kissinger should have saved his garbage for the "Junk Art" class offered by Canada College in Redwood City. (Sept. 25-Oct. 30, \$10.) Other San Mateo adult schools: College of San Mateo, Sequoia Adult School, Jefferson Union High School District, Skyline College, Menlo-Atherton Adult School, San Mateo Adult School, and the South San Francisco Adult School.

Creative Writing

Berkeley Bard: John Oliver Simon, poet who has seven books in print, gives a "Poetry Workshop" through the Open Education Exchange, Oakland. Simon says, "We can all write great poetry, only somewhere along the way most of us got blocked." (Sept. 14-Oct. 5, \$15.)

Play Rex Reed: Stanley Eichelbaum, Examiner film critic, conducts a "Critics Workshop for Film and Theatre" at UC Extension, SF. Write reviews, screen new films, tour movie-making locations. (Sept. 27-Dec. 6, \$70.)

This Is Your Life: "Journal Keeping as Autobiography: Reading and Writing the Book Of One's Own Life," at the College of Marin. The instructor uses a copyrighted method developed by Ira Progoff, noted Jungian analyst, for "unearthing components of life experience and data, seeking the repeated patterns of behavior and attempting to understand their meaning." (Sister Mary Neill, O.P., Sept. 15-Nov. 3, \$8 plus \$15 text.)

Spare Yourself That Rejection Slip: Have your manuscript analysed in three one-hour private consultations with some literary biggies: Lester Gorn, novelist, critic and screenwriter (novels); Alice Adams, short story writer and author of "Families and Survivors" (short stories); Max Knight, editor, UC Press (non-fiction); and Julia Vose, winner of the Academy of American Poets Prize (poetry). \$95 through UC Extension, SF.

Music

Quickie Quadraphonic: If you don't know your woofer from your tweeter, SF State's nontechnical seminar "Stereo/Quadraphonic Sound Systems" offers an introduction to choosing, buying and using tuners, amps, and tape systems. Also: "How to save 20-80% on most equipment purchases." (Richard J. Bremer, Sept. 11-Oct. 9, \$35.)

Advance Aria: An operatic overview of the 1975 San Francisco Opera Season including recordings, films, slides and visits by local singers at the SF Downtown YMCA. (William Aguiar Jr., Sept. 15-Nov. 3, \$25 members; \$30 nonmembers.)

Meet Me at the Metronome: The SF Conservatory of Music offers private instruction in all instruments and in voice. Other extension classes: Chorus, solfège, and performance practice. Fees vary. Some classes require auditions for admission. Registration begins Sept. 8.

Mix Master: A blend of tape recording, editing, mixing, overdubbing all in the "Basic Studio Recording" workshop at the College of Marin. Class will cut a record at a professional

continued next page



PHOTO BY RICK GROSSE

Anton Lignell leads "A Workshop in Rocking-Horse Carving" at UC Extension, Berkeley Mondays 7-10 pm, Sept. 22-Dec. 1, in Kroeber Hall; \$90 (includes most materials).

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Evening courses in Business, Economics, Paralegal Studies, Psychology, Social Science and Speech are offered by SFSU Extension at Cogswell College, 600 Stockton St.

Special Program

Media and the Arts - Observations on journalism, rock & roll, film, television, radio, writing, cartooning, show biz and the law by Chronicle critic and columnist John Wasserman. Held at The Boarding House.

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San Francisco Art Institute

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continued from previous page

studio. (David Litwin, Sept. 18-Nov. 20, \$22.)

Sharps Too Flat: Tune your Steinway or restore that old Gibson with Orpheus's class in "Musical Instrument Repair," taught by a practicing instrument maker. The class promises to teach students to maintain and restore instruments "without large tool expenditures." (Ken Greene, Sept. 3-Sept. 24, \$18.)

C Notes: If money is no object, spend two weeks in London, Moscow and Leningrad exploring the winter music scene. Visit Covent Garden, Sadler's Wells, the Kirov and Bolshoi Theaters and the Tchaikovsky Museum. UC Extension, SF. (Larry A. Snyder, Dec. 20-Jan. 3, \$2000 includes tuition and travel costs. Catalog advises early enrollment.)

Theater

Play School: View and review plays selected from Northern California theater companies, universities and college productions in the "Theatre Enjoyment" course at Skyline College, San Bruno. (Sept. 11-Jan. 22, \$10 plus group rate on tickets.)

A.C.T. SRO: The American Conservatory Theatre yearly offers an evening extension program which begins in mid-February. Application deadline: Jan. 15. Admission by interview only. Subjects include Musical Comedy Workshop, Theatre Games and Children's Theatre for Teachers and Youth Leaders. Tuition: \$85 per class.

Shadow Shields: Don whiteface and join the "Mime Workshop" at the College of Marin. Class covers facial and body movements, improvisation and the history of mime. (Kay Hamblin, Sept. 17-Nov. 19, \$10.)

Write Your Way to a Tony: "Playwriting" with emphasis on "the processes of making an 'idea' into a workable play, the structure of dialogue, and the variations of technique, which lead to a final, professional script" at SF State. (Ernest R. White, Sept. 10-Dec. 17, \$90.)

Comic Relief: Did you hear the one about the "Stand-Up Comedy Writing and Performing" class through the Open Education Exchange? Each student will "write and perfect his own individual comedy routine." Instructor founded the Berkeley Comedian Workshop. (Paul C. Miles, Sept. 6-Sept. 27, \$25.)

Meet a Male War Bride: "The Special Charm of Cary Grant" features six of his films, each focusing on a different facet of his acting talent. Includes: "Holiday," "I'm No Angel" and "North by Northwest." Group discussions follow screenings. At De Anza College, Cupertino. (Leonard C. Schwarz, Sept. 24-Oct. 29, \$12.)

Dance

Hula High: Grassroots grass-skirting at the SF Western Addition YWCA. Polynesian dancing with discussions on customs, lei making and language for children and adults. (Nelani Rogers, Sept. 20-Nov. 1, \$14 members; \$17.50 nonmembers.)

Dance of the Three-Yard Veil: Would-be belly dancers are told to "bring 3 yards of Voile for a veil" for classes at the San Bruno YWCA. Similar classes at Heliotrope, 21 Columbus, SF, 398-7042; Lifeskool, 554 Ramswell, SF, 587-3454; The Jewish Community Center, 3200 California, SF, 346-6040.

International Bandstand: Greek, Balkan and Israeli folk dancing at the Jewish Community Center. (Gary Kirschner, ongoing Wednesdays, 8-10 pm, \$1 members, \$1.50 nonmembers.)

Neophyte Nureyevs: "Dance Movement Class for Men" at the Performing Arts Workshop. Open to men with no previous dance experience. (Gloria Uti, ongoing Tues. and Thurs., 5:30 pm-7:00 pm. Single class: \$3.50.)

Photography

Developing the W.C.: Light up on dark-rooms—learn how to build a darkroom "in closets, on porches, in bathrooms, with and without water." Through Heliotrope. (Mindy Mechanic, Sept. 3-Sept. 24 and Sept. 4-Sept. 25, \$15.)

Smile: "How to Freelance and Survive" will deal with day-to-day problems including: "obtaining jobs, determining fees, and getting paid." At UC Extension, SF. (Gregory Peterson, Sept. 25-Dec. 4, \$90.)

Fiber Photos: From camera to cloth, developing photographic images onto woven surfaces, in the "Photo Images/Woven Surfaces" class at Fiberworks, Berkeley. Gyongy Laký established Fiberworks, Center for the Textile Arts, in 1973 "for the preservation, promotion and advancement of the textile arts as a fine art form." The skylighted studio houses 20 floor looms, an 18-foot printing table and dyeing facilities. The Center also offers a Master of Arts program in conjunction with Lone Mountain College, SF. (Lia Cook, Sept. 3-Oct. 22, \$63.)

The Talkies: Produce your own film. Explore collage, cut-outs, flipbooks and pixilation. No art or film background required. At the SF Museum of Art. (Marguerite Craig, Oct. 7-Dec. 9, \$55 museum members; \$65 nonmembers.)

Creative Arts

Silver Mine: Centrifuge casting, forging, sawing, soldering and fusing of jewelry and hollowware in the "Metalwork and Jewelry" course at the SF Museum of Art. (Phyllis



Dan O'Neill, notorious Air Pirate cartoonist and creator of "Odd Bodkins," will teach a workshop called "Cartooning and the Comic Strip" at UC Extension, SF, Tuesdays 7-10 pm, Sept. 23-Nov. 25, in Richardson Hall; \$65.

Smith, Sept. 29-Dec. 15 and Oct. 4-Dec. 6, \$45 members; \$55 nonmembers. Plus \$20 for silver.)

Delicious Dollies: Apple Annie will teach you how to make a peachy early American crafted apple doll. Lifeskool. (Sept. 8-Sept. 29 and Sept. 9-Sept. 30, \$15.)

Luminous Discovery: "Intro to Loom Weaving": how to set up a four-harness floor loom and master basic weaving techniques. Fiberworks, Berkeley. (Donna Osman Larsen, Sept. 8-Oct. 20, \$46.)



Phillip Pruneau, founder and director of the SF Actors' Ensemble (formerly Poverty Theater), teaches a class in acting at UC Extension, SF, Mondays 7-10 pm, Sept. 22 - Dec. 1, in Richardson Hall; \$65.

Cast Your Glaze Here: Hand building, pinch pot, coil and wheel throwing in "Ceramics" at the Downtown YMCA, SF. (Hilda Cardenas, Sept. 15-Oct. 27, \$25 members; \$30 nonmembers.) Similar classes at Skyline College, San Bruno; Canada College, Redwood City; SF Art Institute; UC Extension, SF; Heliotrope.

Glass Up: "Stained Glass Art" breaks into traditional leaded glass window techniques. Also: colored glass in sculpture and construction. College of Marin. (David Arnold, Sept. 19-Nov. 21, \$6 plus \$25 for materials.)

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Alta, poet, publisher and founder of the Shameless Hussy Press in San Lorenzo, will teach "Women Making Poetry: A Workshop" through UC Extension at the YWCA, 2134 Allston Way, Berkeley, Wednesdays 2-4 pm, Sept. 24 - Nov. 26; \$50.

young people nine through 18. Classes meet one day a week after school and on Saturdays. Admission by interview. (Sept. 29-May 23, \$250.)

Ham It Up: Youngsters are introduced to various art forms including music, singing, dance, drama, mime and poetry in "Hands, Face & Feet" for seven-to-13-year-olds at the Performing Arts Workshop. \$5 registration fee.

Free Classes

You don't have to be rich to be smart. Here are but a few of the tuitionless classes for the free and easy student: **Take to the Tube:** Turn on the TV and audit classes offered by the Marin Community College District. Included: "Classic Theatre," 13 weeks of drama—"Macbeth," "Hedda Gabler," "Edward II"—Thursdays starting Sept. 25, 8:30 pm; KQED Channel 9; "Ascent of Man," a seven-segment history of evolution through cultural revolution—Tuesdays starting Sept. 23, 9 pm, KQED Channel 9 (also Sundays at 10 pm); "Human Sexuality," 25 half-hour episodes covering modes of sexual expression and attitudes about sex, two segments a week, each Tuesday and Thursday starting Sept. 23, 6:30 am on KGO Channel 7 and 3 pm on KQED Channel 9. (Shoestring scholars will miss five of the programs which will be shown on campus but not on the air, because they are "considered sensitive by many.")

Women Only: "Self-Defense Mini-Clinic for Women" will feature demonstrations of techniques women can use to defend themselves. Sponsored by the Bay Area Women Against Rape, the Berkeley YWCA and the Berkeley Police Department. (Sept. 20, 10 am-noon; Hearst Gym, UC Berk.)

Read All About Her: Fantasy, science fiction and biography are the topics of the "Women's Literature" class at the Jewish Community Center. Cosponsored by Pacific Heights Community College. Child care available. (Toni Mester, Sept. 17-Dec. 3.)

Working Women: Recent high school grads, women re-entering the work force or women wishing to change jobs or upgrade their skills can attend the SF Downtown YWCA's "Career Assessment Group." (Sept. 24-Oct. 30.)

Compose Yourself: At the Jewish Community Center, cosponsored by the Neighborhood Arts Program, a "Composing Workshop" "for all kinds of music and any level of experience." (Dale Polissar, Sept. 29-Dec. 1.)

Bargain Book Beat: Book reviews, lectures and guest authors in "Book Talk" at the Jewish Community Center, cosponsored by Community College. (Noel Vaughan, Sept. 29-Dec. 1.)

Sisters in Law: Six two-hour sessions in the "Legal Rights of Women" at the SF Downtown YWCA. Emphasis: property rights (home owning, car buying, installment purchasing, divorce laws) and new women's rights legislation. (Sept. 16-Oct. 21.)

Brown Bag Seminars: Canada College in Redwood City offers a series of lunch-time workshops and lectures on alternating Tues. and Thurs. starting at 11 am. Includes: "Debt Problems and Unemployment: Legal Rights" (Sept. 23); "Mistresses, Matrons and Matrimony: An Illustrated History" (Oct. 21); "Minorities and the Media" (Nov. 5). Listing of entire program in the catalog.

Here's where to learn it

Here's a ready reference list of the 50 Bay Area schools surveyed offering classes in the fine and creative arts.

ACADEMY OF ART COLLEGE, 625 Sutter, SF 94102, 673-4200.
ACT, American Conservatory Theatre, 450 Geary, SF 94102, 771-3880.
BERKELEY SCHOOL OF TOYMAKING, 1643 Hopkins, Berk., 526-5855.
BLUE BEAR WALTZES, 2403 Ocean, SF, 334-5702.
CANADA COLLEGE, 4200 Farm Hill, Redwood City 94061, 364-1212.
COLLEGE OF MARIN, 835 College, Kentfield 94904, 454-3962; Indian Valley College campus 720 Ignacio, Novato, 883-5921.
COLLEGE OF SAN MATEO, 1700 Hillside, San Mateo 94402, 574-6161.
DANCE SPECTRUM, 3221 22nd St., SF, 824-0609.
DE ANZA COLLEGE, 21250 Stevens Creek, Cupertino 95014, 257-5550 ext. 521.
DE YOUNG MUSEUM ART SCHOOL, Golden Gate Park, SF, 558-3109.
FIBERWORKS CENTER FOR THE TEXTILE ARTS, 1940 Bonita Ave., Berk. 94704, 548-548-6030.
HELIOTROPE, 21 Columbus, SF 94111, 398-7042.
JEFFERSON UNION HIGH SCHOOL DISTRICT, 375 S. Mayfair, Daly City 94015, 992-4050.
JEWISH COMMUNITY CENTER, 3200 California, SF 94118, 346-6040.
LIFESKOOL, 554 Ramsell, SF 94132, 587-3454.
LONE MOUNTAIN, 2800 Turk Blvd., SF 94118, 752-7000.
MENLO-ATHERTON ADULT SCHOOL, Middlefield/Ravenswood, Atherton 94025, 322-8352.
OPEN EDUCATION EXCHANGE, 370 60th St., Oakl. 94618, 655-6791.
ORPHEUS, 1119 Geary, SF 94109, 474-3775.
PACIFIC BALLET CENTER, 44 Page, SF,

626-1351.
PERFORMING ARTS WORKSHOP, 340 Presidio, SF, 931-9228.
SF ART INSTITUTE, 800 Chestnut, SF 94133, 771-2141.
SF COMMUNITY COLLEGE DISTRICT (ADULT EDUCATION): John Adams Center, 1860 Hayes, 346-7044; Alemany Center, 750 Hayes, 776-4639; Galileo Center, Fillmore/Bay, 776-5018; Mission Center, 938 Valencia, 648-1415; John O'Connell Vocational/Technical School, 21st St./Harrison, 282-3100; Pacific Heights Center, 31 Gough, 626-0996; SF Skills Center, 1311 Sutter, 441-1178.
SF CONSERVATORY OF MUSIC, 1201 Ortega, SF 94122, 564-8086.
SF DANCE THEATRE, 1412 Van Ness, SF 94109, 673-8108.
SF DANCERS' WORKSHOP, 321 Divisadero, SF 94117, 626-0414.
SF MUSEUM OF ART, Van Ness/McAllister, SF 94102, 863-8800.
SF STATE UNIVERSITY, 1600 Holloway, SF 94102, 863-8800.
SAN MATEO ADULT SCHOOL, Carolan/Oak Grove, Burlingame 94010, 347-9878.
SEQUOIA ADULT SCHOOL, Broadway/Brewster, Redwood City 94063, 369-6809.
SKYLINE COLLEGE, 3300 College, San Bruno 94066, 355-7000.
SOUTH SAN FRANCISCO ADULT SCHOOL, 400 B St., South SF 94080, 583-5746.
UNIVERSITY OF CALIFORNIA EXTENSION: 55 Laguna, SF 94102, 861-6833; 2223 Fulton, Berk. 94720, 642-4111.
YWCA: Downtown Center, 620 Sutter, SF 94102, 775-6500; Chinatown Center, 965 Clay, SF 94108, 982-3922; Western Addition Center, 1830 Sutter, SF 94115, 921-3814; Marin County Center, 1618 Mission, San Rafael 94901, 456-0782; San Mateo County, 560 El Camino Real, San Bruno 94066, 588-7366.

Kid Stuff

Taps for Tots: Let the kids shuffle off to Buffalo with the Y's Clay Street Center tap-dancing lessons. (Tony Wing, Sept. 15-Oct. 30, \$10.50.)

Teeny Bopper Thespians: Twelve-to-15-year-olds can participate in the "Jr. Little Theatre" at the San Bruno Y. Call for date. Cost: (\$10 members; \$12.50 nonmembers.)

If the Kid's Got Talent: A.C.T.'s Young Conservatory offers a full-term program for

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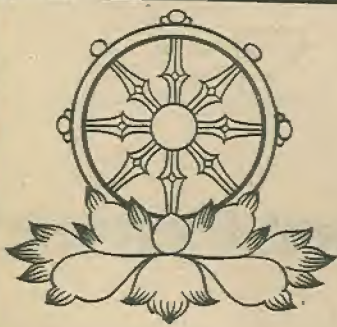
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Calendar by Kit Green.
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September 3.

Saturday	Sunday	Monday	Tuesday
23 ► FIGHT BACK at a Self Defense Clinic for Women, classes in aikido, self-protection, jujitsu, talks and demonstrations, 9:30 am to 4 pm, Gymnasium, Dominican College, San Rafael, 457-4440, wear loose clothing, bring lunch. FLEECE MARKET extravaganza, buy, barter, sell or swap your textile-related items, starts 10 am, all day, Fiberworks Center, 1940 Bonita, Berk., 548-6030, \$2 to display goods, 50¢ general admission. TAKE THE AIR at an outdoor concert of classic ragtime and Harlem stride piano, works by Eubie Blake, Scott Joplin, Jelly Roll Morton and others, 2 pm, St. Columba's Church, Inverness, \$3.50/\$2.50 students, srs., through BASS. ► FRIENDSHIP DAY for the US-China Peoples, music, dance, drama and speakers to celebrate the success of the archaeology exhibit, 1 pm to 4 pm, Bandshell, GG Park, SF, 885-0434. HIGH RISK meets terrific poet Judy Grahn in an evening of music and poetry, sponsored by Sister-Love Productions, 7:30 pm, First Unitarian Church, Franklin/Geary, SF, 854-9920, \$2. 30 ► SWINGTIME sounds in the park with the music of Don Howe and his Jazz Band, swing on down there, 1 pm to 3 pm, Music Concourse, GG Park, SF, 558-4268. ► CIRCLE OF THE SPHERES , a two-person juggling team, teaches you how to keep those balls, clubs and hats moving, 10 am to 2 pm, every Saturday, east of the conservatory on Kennedy Drive, GG Park, SF, 824-7347 for info. ► FIRETRUCKING from the proceeds of the sales in the 12th Annual King's Mountain Art Fair, featuring Art-in-Action and crafts, 10 am to 6 pm, through Monday, Sept. 1, King's Mountain Community Center-Firehouse, 13889 Skyline Blvd. above Woodside, 851-0185. GET YOUR ROCKS OFF with the Stones, two films about the world's greatest rock 'n roll band, as Mick Jagger calls them, mid-night, Presidio Theater, 2340 Chestnut, SF, 921-2931, \$1.75.	24 WORDSMITHING , poets Ruth Weiss, well known for her SF presence, and Madeline Gleason, founder of the Poetry Center, an exciting collaboration, 9 pm, Wild Side West, 720 Broadway, SF, 391-0460, \$1. ► DANCERS' FORUM presents a program of modern, jazz and ballet works by the Tance Johnson Teen Dance Theatre, with guest artists Irine Nadel of Footloose, and Virgil Pearson-Smith of Dance Spectrum, 3 pm, Wabe Theater, Lone Mountain College, 2800 Turk, SF, 824-5044. ► "EL TECOLOTE," the Mission District newspaper, puts together a Fifth Anniversary gala benefit Salsa dance and show, with Ritmo '74, Papo y su Preferida, and Chepito Areas, 8 pm, Centro Social Obrero, 19th/Alabama, SF, 826-8650, \$3. ► SHY ABOUT THOSE LOCKS? Get them trimmed at a cut-a-thon by Bullocks Hair Works for a \$5 donation at a benefit Field Day, music, food and entertainment, proceeds to Summerrepertory Theatre Group fund, 11 am to 5 pm, Campus Center, Foothill College, Los Altos, 948-8590, general admission free. 31 MADLINE BRUSER , prize-winning pianist, makes a gentle assault on Chopin in a recital, 7:30 pm, Community Music Center, 544 Capp, SF, 647-6015, \$3/\$1.50 students. ORIGINAL SOUNDS from an original woman, Marsha Baumann on piano and guitar, 8 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314, \$1. ► IT'S A JAM , take your instruments and get blown away in a jazz session, 3 pm every Sunday, Omnibus Cafe, 1821 Haight, SF, 752-7338. CHEAP THRILLS with 21 short films, comedies including W.C. Fields, Laurel and Hardy, Chaplin and Jack Benny, and comic erotica, including such memorables as "Gertie the Grapefruit Girl" and "Super Screw," 7 pm and 9:40 pm, Intersection, 756 Union, SF, 397-6061, \$1.	25 WALTER PONCE , pianist, joins Donald McCall, cellist from the Lenox Quartet, in a performance of Brahms's cello sonatas, 8:30 pm, Fireman's Fund Forum, 3333 California, SF, 775-2021, \$2. YOU MUST BE Stanley, I'm Blanche, and it's "A Streetcar Named Desire," (Brando is superb), 1, 5:20 and 9:40 pm, together with that jinxed opus "The Misfits," 3:10 and 7:30 pm, Times, Stockton/Broadway, SF, 362-3770, \$1 (also Aug. 26 and 27). ► "AUTOPSY of a Queen," a film by Pat Amlin, with "Peege," a film about older women, kicks off a four-day Women's Film Festival, 7 pm, Lakeview Library, 550 El Embarcadero, Oakl., 451-1610. MEDIA BURN and Cadillac Farm are just two of Ant Farm's imaginative projects, hear Chip Lord talk about his group, eat lunch at the same time, noon, Ecology Center, 13 Columbus, SF, 391-6307, \$1.50. 1 ► "SHIFTING GEARS but Avoiding Reverse," a talk dealing with some of the concerns of women who want to get on in business, first and third Monday of each month, noon to 1 pm, Advocates for Women, 593 Market, Suite 500, SF, 495-6750. ► "BICENTENNIAL DRAG," music, dancing, arts and crafts at a Labor Day celebration, organized by Noe Street Artists' Coalition, meet your neighbors, dress in costume, 2 pm to 8 pm, Noe Street between 15th and Henry, SF, 431-2642, no charge to set up booths. LABOR OF LOVE , two Russian adaptations of Chekhov, "Lady with a Dog," a moving, humane work, 7 pm and 10:20 pm, with "Belated Flowers," 8:30 pm, Pacific Film Archive, 2625 Durant, Berk., 642-1412. DIVA OF THE WORD , Diane di Prima reads her poetry, she's one of the best in the area, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1. CAYENNE , a hard country-rocking band, has returned to the Bay Area, hear them at their Labor Day special tonight, 9 pm, Wharf Tavern, Jefferson/Mason, SF, 441-5515, no cover.	26 NO WALLFLOWERS at any performance by the talented Tumbleweed Company, moving lithely, 9 pm and 11 pm, Minnie's Can-Do, 1725 Haight, SF, 824-6292, \$1 (also Sept. 2). ITALIAN DOUBLE , "The Conformist," Bertolucci's visually stunning profile of a fascist, with "The Mattei Affair," an incisive film by excellent filmmaker Francesco Rosi, with Gian Maria Volonte, Surf Theater, 46th/Irving, SF, 664-6300, \$2.50 (also Aug. 27, bargain matinee \$1.50). ► WOMEN'S SUFFRAGE Day celebration and open house, information, video, ERA documentation, noon to 9 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112. ► STIRRING STUFF , Robert Taylor stars in "Ivanhoe," they don't make them like they used to, 1 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800. 2 EXPRESSIONIST artist Kaethe Kollwitz is discussed in a slide lecture by Evelyn Hinde, 8 pm, First Majority Art Gallery, 2438 Durant, Berk., 526-9270, donation. ► GET TO KNOW THE UNIONS in a Labor Studies Program sponsored by Community College, eight different courses including Women in the Labor Force and Labor and the Law, courses begin 7 pm tonight, admission by advance application, 33 Gough St., SF, 864-3200. ► "FIRST LIGHT" is a new group exhibition of 84 works by 84 photographers from all over the country, many award winners, opens today through Oct. 4, Focus Gallery, 2146 Union, SF, 921-1565. SAY IT'S ALRIGHT , it has to be with the Impressions, still going strong after all this time, through Sept. 7, 9 pm and 11 pm, Boarding House, 960 Bush, SF, 441-4333, \$4. ► "DOING TIME" is a video film about life in prison, part of a discussion about prison and its possible alternatives, 7 pm, Anza Branch Library, 550 37th Ave., SF, 752-1960.

Wednesday	Thursday
27 ► "NIGHTMARE Vaudeville" is a new work by Charlie Hufford, an entertainment in four scenes for four actors, 8 pm, Berkeley Stage Company, Way Station 99, 1111 Addison, Berk., 548-4728, 99¢ (also Sept. 3). ► "HIDDEN AND SEEKING" is a full-length film about artist Frances Flaherty, with a short film, "Margaret Sanger," 7:30 pm, Bernal Heights Library, 500 Cortland, SF, 285-1744. THROW OUT a suggestion and A Black Box Theatre Inc. picks it up and bases their improvised performance on it in "Pieces of Gold," 9:30 pm, Minnie's Can-Do, 1725 Haight, SF, 626-7677, donation. ► "VALPARAISO, Mi Amor" is a sensitive and moving Chilean film by Aldo Francia on the plight of a poor family living in the slums, made in 1970, 8:30 pm, La Pena, 3105 Shattuck, Berk., 548-3204, \$1.50. BOOKWOMEN and their works, creative writers read from children's books and other pieces, 8 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314, \$1. ► CONTEMPORARY Art attitudes, discussed by Paul Allman and Howard Fried, 1 pm, University Art Museum, 2626 Durant, Berk., 642-1438. 3 ► "THEODORA GOES WILD," with brilliant comedian Irene Dunne, and "Holiday," with Katharine Hepburn, directed by impeccable George Cukor, through Sept. 9, Gateway, 215 Jackson/Battery, SF, GA1-3353, \$3/\$2 with discount card (\$2, valid one year). ► SALUTE to International Women's Year by the Central YMCA, all the fitness facilities are thrown open to women: pool, sauna, weights, tests, 9 am to 9 pm, YMCA, 220 Golden Gate, SF, 885-0460 (also Sept. 4). EXPLORATIONS IN JAZZ from the Mark Levine Jazz Assembly, with some of the best musicians in the Bay Area, including Woody Shaw and Charlie McCarthy, 8 pm, the Exploratorium, Lyon/Bay, SF, 563-7337, 25¢. ► "SAMBIZANGA" is a film by Sarah Maldoror from Angola about the arrest of a young laborer, made in 1972, 8:30 pm, La Pena, 1305 Shattuck, Berk., 441-4333, \$4. FOOLING AROUND , Jean-Paul Belmondo in Godard's very funny "Pierrot Le Fou," with Arthur Penn's stylish and trend-setting "Bonnie and Clyde," 7:30 pm, Wheeler Aud., UC Berk., 642-1412, \$2.	28 ► "BODY C Antoine Mime, a new rep. Fri., Sa. Clem. seating LITERAI terribi "Myrn culture Coffeeh 444-98 RECORD artists e Marin C crafts, a exhibit 11 am t Civic C Rafael, youth/ FRANK S McDow ing film musical and a h in pers 8:30 pm SF Art SF, 332 4 ► MOTION Collecti extraor generate Is My F Art Mus Berk., 6 AMNEST spons of Ken the Cuc wine an sion wit Fox The 563-FR dents. MISTER self, Sta sweet-sc and 11: Music H 885-075 6). LONG GR in a very masterp with To plete 21 Pacific R Berk., 6 students REDUCE the prev Ark pres by Geor schedule Showcas SF, 421- prices (a

Weekend Events

WEEKEND Aug. 22-24

- CONCEPTUAL** Art and movement in a performance by dancer Simone Forti and artist Peter Van Riper, including a laser interpretation of the Fluxus piece "Two Inches" and "Paper Piece" from Japan's early concept group Gutai, Aug. 22 and 23, 9 pm, 80 Langton Street, SF, 864-9244, \$2.
- MUSIC, MUSIC, MUSIC** at the Second Annual Santa Rosa Folk Festival and Country Fair, concerts and workshops with Bay Area tops, Mimi Farina, Rose Maddox, Arkansas Sheiks, many more, bring your instruments for jamming, crafts fair too, 11 am to 8 pm, Aug. 23 and 24, Founders Grove, Santa Rosa fairgrounds, east off 101 on Hwy. 12, \$5 for both days/\$3 each day/under-12s free.
- DON'T BE A KLUTZ**, go and see "F. David Rosenblum," an original musical comedy based on an up-to-date David and Goliath and laced with Yiddish vernacular, Aug. 22, 23 and 24, St. James Church, 240 Leland Ave., SF, 467-6686, \$2.50/\$1.50 under-12s (also Aug. 29, 30 and 31).
- SUMMER WORKSHOP** performances by members of the faculty and students of the highly recommendable SF Dance Theater, nine pieces in various dance styles, Aug. 23 and 24, 8:30 pm, 1412 Van Ness, SF, 673-8101, \$1.
- **KEEP IT ALIVE IN '75** at the Third Annual San Francisco Blues Festival, cream of the Bay Blues, Dave Alexander, Jimmy McCracklin, Sonny Rhodes, nine top groups, Aug. 23 and 24, McLaren Park Amphitheater, Mansell Ave., off Bayshore Freeway, SF, 558-2335 for info.

WEEKEND Aug. 29-31

- IAI-KEN**, the art of the Japanese Sword, is demonstrated in a joint program of dance by Arabesque and the Choreographer's Workshop, with guest artist Sheila Hancock, Aug. 29 and 30, 8:30 pm, Smith Studios, 2184 Greenwich, SF, 922-2755, \$2.
- **ACORN** Television station, together with the Acorn Residence Council, organize a benefit carnival to raise funds for new programs and activities, crafts for sale, information, battle of the bands contest, guest entertainment, 11 am to 8 pm, Aug. 30 and 31, Acorn Community Building, 1080 8th St., Oakl., 834-2655.
- UP ON THEIR HIND LEGS** in the color animated version of George Orwell's "Animal Farm," Aug. 29 and 30, 8 pm, Olney Aud., College of Marin, Kentfield, \$2; Aug. 30, 8:15 pm, Bolinas Community Center, Bolinas, 457-5406 for info., \$2.

WEEKEND Sept. 5-7

- UNITED PRISONERS' UNION** and the Winter Soldier Organization Film Series present Pontecorvo's classic "Battle of Algiers," and "Teach Our Children," Sept. 5, 8 pm, St. Mark's Church, Bancroft/Ellsworth, Berk., \$1.50; Sept. 6, 8 pm, United Mission Church, 23rd St./Capp, SF, \$1.50.
- "THE FOOL ASLEEP"** is an original production by the Beggar's Theater, about three prophetic dreams in which a man dreams he becomes a dog, a condemned woman and a desperate man, all of them social outcasts, Sept. 6 and 7, 8:30 pm, All Saint's Church, 1350 Waller, SF, 332-6848, \$2 (also Sept. 13 and 14).
- SUMMER WEARS ON** and the SF Mime Troupe keep up their indefatigable performances, catch them this weekend, Sept. 6 and 7, 2 pm, Marx Meadows, GG Park, SF, 285-1717 for info, pass-the-hat donation.

Future Prospects

- CHAMPION FIDDLER** Ray Parks brings his bluegrass music to his many followers, Sept. 6, 9:30 pm, Cafe Valerian, 4218 Piedmont Ave., Oakl., 654-6321, \$2.
- RARE TREATS**, four dance films which are little-shown, "Trance and Dance in Bali," "Pas de Deux," "Dancer's World," a documentary on Martha Graham, and "In Search of Lovers," on the choreography of Glen Tetley, sponsored by Neighborhood Arts, Sept. 6, 8 pm, SF Dance Theater, 1412 Van Ness, SF, 558-2335 for info.
- GET A HANDLE** on opera at a performance of Handel's "Rinaldo" with Linda Purdy in the title role, with narration by Donald Pippin, Sept. 7, 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 421-0221, \$2.50.
- POETRY DUO**, Foster Robertson and Diane Williams recite their works, Sept. 8, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.
- **"THE EMIGRANTS,"** with Liv Ullman, is a moving film about people and migration and accompanying conflicts, Sept. 8, noon and 3 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191; Sept. 8, 8:30 pm, Ortega Branch Library, 3223 Ortega, SF, 681-1848 (also Sept. 10, noon and 3 pm, Lurie Room, Main Library; Sept. 10, 7 pm, Eureka Valley Branch Library, 3555 16th Street, SF, 626-1132).
- TRIBUTE TO CHILE** on the anniversary of the coup with two films, "When the People Awake" and "The Color of Blood Will Not Be Forgotten," Sept. 10, 8:30 pm, La Pena, 3105 Shattuck, Berk., 548-3204, \$1.50.

Making your own organically

BY JERRY ROBERTS

Making wine is like making love," Jim the Greek tells me. "You've got to know when to stop doing one thing and start doing something else."

We are sitting on top of a hill in the center of San Francisco, in the basement of the house that Jim built by himself for his family more than 20 years ago. Several hundred gallons of homemade wine repose in barrels arranged and lighted like a Bacchanalian altar. Jim and I sip a '72 muscat that is rose-amber in color, sweet in bouquet, dry in taste, very potent and aimed at the head and the tongue.

Jim talks about the technique of wine-making as he learned it from his father, mother and uncles, who came here from the Peloponnese around the turn of the century, bringing centuries of winemaking knowledge with them. Over the last 20 years, Jim has made about 4000 gallons of wine at home, using a method that has virtually become a lost art: he makes his wine without adding sugar, yeast, pectic enzymes or most of the other claptrap of chemical winemaking. The chances of losing a batch of wine—having it turn to vinegar—increase astronomically without chemicals. But Jim has yet to lose a batch to vinegar.

"I make wine like in the old days, the old-country, homemade way, before all the chemistry," Jim says. "It was a man's job. The wives were incorporated to do the manual work. The tools you needed were a press and a crusher, a large vat, grapes, barrels and a lot of sweat."

"The men would buy grapes off the railroad at Pier 29 on Saturdays and Sundays. For \$100 you could buy two or three tons of grapes. They weren't the greatest grapes. They were grapes for Italians, Greeks, Portuguese and Slavs. And once in a while, a foreigner."

Jim grew up in that section of East Oakland that used to be called Jingtown (after the Portuguese, whose costumes jingled when they walked). He hung out and played in the Mission when Mission Street was Greeks from 16th Street to Silver Avenue. His family took wine with their meals, and Jim grew up drinking homemade wine daily. He remembers that his mother strung long, wavy lengths of copper tubing together to distill brandy in the bathtub. And every September his father and his uncles would bring all the families together to make another year's batch of wine.

'We got to see their legs'

"The whole house would reek," Jim recalls. "It was great festivity, wine time. The whole neighborhood smelled like wine. They would go from house to house and help each other put it in the vat. They'd drink and laugh and swear and play cards and fight and fuck."

To pulverize several tons of grapes into sweet juice and pulp took some effort. One man usually owned both a crusher and a press, and he would drive the heavy tools from house to house in his truck. Pulverizing was a three-step process: hand-squeezing with the crusher, a thorough stomping by the women and children ("The women would roll up their dresses—it was the only time we got to see their legs," Jim recalls) and a final extraction with the winepress. The pulp was then usually buried ("Our yard was always higher than anybody else's," Jim says. "The level of our garden went up every year.") or baked into moustalevria—Greek sweets made of grape pulp, flour, nuts and raisins.

They transferred the sweet juice from the vat into oak barrels, and here the winemaking art began. First problem: how best to nurse 200 gallons of juice while it vomited up stems, seeds and



PHOTO BY SUZANNE WU

Jim the Greek bottles a new batch of old-world wine.

Wine '75

An imbibers' guide to the vineyards of Napa, Sonoma and Alameda Counties.

carbon dioxide gas continually for several weeks. "It's a volcano, man," Jim says. "It's gases, all the excess, all the nonwine organic matter. That's why the neighborhood stank. Now people use chemistry."

Today, Jim forgoes the chemistry and still uses a natural first fermentation process. He buys his grapes, after tasting a variety, from an Italian in Antioch with whom he's dealt for years. The man electrically crushes and presses the grapes early in the morning of the day he delivers them to the city, then pumps the fresh juice from the truck through a window into Jim's barrels.

Next, Jim "barrel-sits" the open fermentation of the wine. The impurities exit through the bung hole, a two-inch hole in the side of the barrel that is stationed at "twelve-o'clock" when the barrel sits on its side. The danger here is that harmful yeast bacteria will enter through the bung hole and turn the juice to vinegar. Other problems arise from gnats, dirty barrels, heat and too much light or oxygen in the juice. Jim keeps a supply of juice inside a small barrel alongside the 50-gallon fermenting barrels and tops up the big barrels from it.

'Wine to get drunk with'

The most important thing is to top up the barrels daily: fermentation spews off a quart or two of juice every day, and if it's not replaced, bacteria can easily grow. Also, Jim keeps an aluminum screen over the bung hole to keep out impurities, and he constantly cleans up the spillage from the barrels and the floor.

After two or three weeks of barrel-sitting, the wine enters a second stage

of fermentation—the closed barrel stage. When Jim is satisfied that the heavy burbling and slopping is finished, he plugs up the bung hole with a vapor lock. It's important not to close the barrels before most of the fermentation is finished, or the juice will blow out and turn to vinegar.

The vapor lock prevents oxygen or any impurities from entering the wine but still allows carbon dioxide gas—the waste product of sugar converting into alcohol—to be blown off. The important point to remember here is to replace the water that evaporates in the vapor lock and to continue to keep things clean. Jim has used both homemade vapor locks (a rubber tube in a Mason jar) and commercial plastic locks; he prefers the latter.

"Your wine talks to you" at this stage, Jim says. "It's making noise down here, it's alive, it's nice." He listens to the fermentation slow down and finally stop completely in one to three months. Then he makes a concession to chemical winemaking: he adds two tablespoons of sodium metabisulphite to every 50 gallons of wine. The chemical is a sterilizer that kills any remaining harmful bacteria. At the same time he adds a slurry of Bentonite powder and water. The slurry is a wet clay that he mixes vigorously into the wine. It carries impurities that could interfere with the clarity of the wine down to the bottom of the barrel.

Then he locks it up, replacing the vapor lock with a wooden bung in the bung hole. If he feels energetic, he transfers the wine from the fermenting barrel into a clean barrel in a month or so. If not, the wine ages in the fermenting barrel.

His barrels are special: they're used brandy barrels. Jim likes the influence they have on his wine—they boost it, mellow it, give it more power. (Best barrel bet, used or new: Sal DeBella's

A-1 Barrel Factory, 1176 Harrison, SF, 861-1700.) He learned the trick from his father, who used bourbon barrels to age his wine and kick up the alcohol content. Jim ages the wine in barrels for one, two, three years or longer.

"This is one way to make wine," Jim concludes. "I'm a primitive: from a purist standpoint, my wines are not good. But I'm not making wine for connoisseurs to taste. I'm making wine to drink with food, with talk, wine to get drunk with." □

Wine classes

BY K. A. MASZKA

The socially unacceptable way to get drunk is to chug-a-lug Thunderbird out of a brown paper bag until you pass out in a doorway on Mission Street. The respectable way is to enroll in a wine appreciation class, of which there are several in the Bay Area this fall.

Drink Your Way through France: A vicarious varietal visit to France from Burgundy to Bordeaux. "Wines of the World: France," SF State. (Richard B. Dye, proprietor, Grand Pacific Vineyard Co., Sept. 9 - Dec. 16. Series: \$35; individual meeting: \$2.50 plus cost of wine — about \$1 per session. Bring your own glass.)

ABCS of Wine Tasting: Aroma, bouquet and color will be analyzed in Georges Marie Victorie's course, "A Taste Tour of the Wines of the World," at the Downtown YWCA. Sample four wines each week, including regional, Estate and Chateau bottlings. (Victorie, director of the Alliance Francaise, Sept. 19 - Oct. 31. Members of the Y: \$45; nonmembers: \$55.)

Spirited Seminar: Taste test during the "Food and Wine Seminar: A Comparative Study of France and California," offered by the College of Marin. "These seminars," the instructors hope, "will awaken the public interest and help make California the equal of any gastronomic region in the world." (Marguerite Pendergast and Michael Topolos, Sept. 15 - Nov. 17, \$28.)

Basic Burgundy: "Wine Appreciation: An Introduction to Enology," is at UC Extension, Berkeley. Covers investment and storage, medical benefits and wine as "a medium for teaching primary prevention of alcoholism." Wine tasting: BYOG. (Bruce Cass, wine consultant, Sept. 30 - Nov. 25, \$55.)

Drink Your Way through California and Europe: History of California's wine industry, tasting techniques and serving and sampling included in "Wines of California and Europe" at UC Extension, SF. (James L. Olsen, wine consultant, Oct. 1 - Nov. 26, \$45.)

Boycott Gallo: Make your own vino, creme de menthe and kahlua in the "Winemaking" class through Lifeschool. BYOB (empty). (Wendy Collins, Sept. 6 - Sept. 27, \$16.)

Bargain Booze: The Wine Associates of Oakland who teach similar classes at UC (\$55) and Stanford (\$35) offer a \$25, five-week "Wine Appreciation" class at Godfrey Park in Oakland. Sip 50 to 55 wines with bread and cheese. To register, call Bruce Cass, 365-5019. (Aug. 27 - Sept. 24, \$25.) □

Napa & Sonoma wineries

BY CATHY LUCHETTI AND LOUISE COX

Tripping through wine country for a day will make you an instant enologist, or at least someone who can sniff a wine and twirl a glass with genuine authority. You'll get glassful after glassful of free wine along with a quick education in deciphering labels and pronouncing such words as "Pichon Longueville-Lalande" or "Fonplegade." In fact, after traveling the length of Highway 29, you might develop a "light and fruity nose" yourself.

But there's more to wine country than just the wineries. There's the California steeped in history (such as the Russian seal killers who hauled their gains inland through St. Helena) and the many side-of-the-road attractions. There are erupting geysers, hot mineral baths, swimming holes up and down the Napa River, blackberries to pick, pear-filled orchards, fruit stands, ballooning in the Napa Valley,

continued next page

continued from previous page

local shindigs like the Italian Heritage Picnic Aug. 24 at the Napa Valley Fairgrounds and the Music Boosters Club Street Dance in Calistoga on Aug. 22, and a whole string of good-to-great eateries along the way.

The general travel play follows a long, wrinkled pepperlike shape from Napa up through Calistoga on Highway 29, which turns into Highway 128 and then arcs across into Sonoma County. The last miles are on Highway 101, completing the circuit through Santa Rosa and Sonoma.

The first stop along the route is a tiny boutique winery which owner Richard Dye claims is "the closest winery to the city." The Grand Pacific Vineyard Co. (1) at 1214 San Anselmo, San Anselmo (457-6545), offers a limited but likeable choice of vintage Merlot and Chardonnay—as yet unblended.

Next along the wine route comes Napa, a sleepy old town that reflects little of the charm you'll find further along in the valley. But don't leave too fast. You can get your trip off the ground with a hot air balloon ride at the Napa Valley Shopping Center any Saturday morning around 10 am. It goes up and down all morning, emitting noisy rips of hot air while the passengers in the basket scream and laugh. The official launching site is east of Highway 29 off Jefferson Avenue (look for the king-size grape insignia).

To ride your own hot air balloon, contact the Pacific Hot Air Balloon Co., P. O. Box 656, Napa, Ca., (707) 224-5303. The sight of this windy behemoth deflating is worth a detour any day, but it happens to be directly on your route to the Christian Brothers' Mont La Salle Winery and Novitiate (2).

To reach the Mont La-Salle Winery, turn south from Highway 29 onto First Street. Continue along First until it turns into Brown's Valley Road. This connects to Redwood Road, a sun-dappled drive up a hill covered with blackberry bushes—now ripe for picking. The Novitiate is quiet, the tour short and the guides friendly. The crowds are small enough to get a good view of the shellacked wooden cooperage, built in Europe and shipped around the Horn. They serve a full level of wines, but the Pineau de la Loire and Pinot St. George are especially good. You can ignore the ominous sign that says "Tasting period maximum one-half hour. Limit yourself to 3-5 choices," because no one around seems to count minutes or glasses. You don't need to tour before you taste; the hours are 10 am - 4:30 pm daily.

Back on Highway 29, heading north, you'll find the town of Yountville. Long ignored by people schlepping toward St. Helena, it now has a bustling shopping area centered around "Vintage 1870," a Cannery-type complex of shops, restaurants and crafts studios housed



in the old stone building of the Groezinger Winery, built in 1870. There's a cheese and gourmet shop on the ground floor for goodies you might

want later—open 10 am - 6 pm Tues.-Sun. Across the street is the Party Pastry (same hours) that has fancy pastries, breads and miniature quiches, three for \$1. Just north of this area is the Tonascia Market, open Mon.-Sat. 8 am - 6 pm, Sun., 8 am - 5 pm. It has simpler picnic supplies and large take-out sandwiches for \$1.50. The Napa Valley Theater Co. and the Yountville Saloon (see box) are also located here.

There are a couple of other places to pick up picnic supplies—the Napa Cheese Company (10 am - 6 pm Mon.-Sat.) for a variety of domestic and imported cheeses and bread, and Pamenttes, an

YOUNTVILLE

Napa Valley Theater Co., Vintage 1870 Through Aug. 30: "Dr. Jekyll and Mr. Hyde" Sept. 5 - 20: "By the Skin of Our Teeth" Sept. 20 - Oct. 6: "Ondine" Tickets \$2.50 - \$3 weeknights, \$2.75 - \$3.75 Friday and Saturday nights. Performances at 8:30 pm nightly except Sunday. The Yountville Saloon, 6480 Washington Street. A different bluegrass group every weekend night, \$1.75 admission, plenty of room to jig to the fiddler.

"Sutter Home"

~ 1973 ~
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Italian place with good pasta products not suitable for a picnic but good barbecued chicken for \$1.20/lb. Both are right outside Rutherford on the west side of Highway 29.

Back to the wineries. The first past Napa is Oakville Vineyards (3). This small winery offers samples of two or three of its choices for the day. We had a very good, very dry Sauvignon Blanc (\$3/fifth) and a Sauvignon Blanc Muscat de Frontignam (\$3.25) with just enough subtle fruit flavor to be unusual. The friendly atmosphere and attentive reaction to the unsophisticated sipper is refreshing and makes up for the gaudy gift-shop ambience of the tasting room. A shady picnic area is available. No tours; open 10:30 am - 4:30 pm daily. If you want more of their wine, buy it here - it's served in a lot of restaurants but not available in many stores in the Bay Area.

Ahead on the left is the Robert Mondavi Winery (4), which began with two lone vats sitting in a grape field. After the harvest, Mondavi built a shed around the vats and followed up with a swooping stucco hacienda that houses the most futuristic presses and laboratory in the wine business. Hordes of tourists push through the 20-minute tours, then divide up into smaller rooms for tasting. The guide pours three varieties of wines which he chooses either because they are particularly good or because they suit the interest of the group. The guide we spoke with recommended the '72 Pinot Sirah, '73 Fume (both \$4.50/fifth) and the '74 Gamay Rose (\$2.75/fifth). Tours are 10 am - 5 pm daily.

Rutherford, christened the "navel of

Bacchus" by the early Napa settlers, now resembles a flea market with its wandering carloads of sheepskin-rug vendors parked continually across from the Beaulieu winery. Other points of interest are the pink brick Health Clinic Ole, adjacent to the modern La Luna market, which stands next to the sparkling new Centro de Informacion. Everything at this crossroads seems brand new, including most of the Beaulieu winery. There's a swimming hole just east of the winery on the Napa River. Beaulieu employee Jean Shafford directs dusty families there for a splash, even though it's posted "private."

Directly across from one another on Rutherford's main street are Inglenook (5) and Beaulieu (6), two of Heublein's recent acquisitions. At Beaulieu, open from 10 am - 4 pm, the door swings open and an effusive "greeter" hails you inside with

a quick glass of Beaurrose wine. They promptly replace your empty glass with a fresh one of another wine. The tour is optional but good. It ends with a three-screened audio-visual film presentation that is just corny enough to enjoy (it helps to be high). All Beaulieu wines are labeled with the vintage year, and they range from \$2.75 for Chablis to \$8.30 for the special Reserve Cabernet Sauvignon. Most are \$4.50 a fifth, like the recommended '72 Beaumont Pinot Noir.

Outside on the plaza is Mary's Soup n' Such, a great place to unwind around a polished wooden wheel table and slice into Mary's special, an open-face sandwich of broiled tuna, cheese, pickle, tomato and ham or salami (\$2.25). The Little Theater on the Square presents an endless stream of melodrama and jazz.

Inglenook is a winery that knows what you need on a hot day. If you can spot the barely noticeable sign at the entrance, you'll find leafy shade trees and tables for picnicking; a cool, dank, walk-in coolerage you can enjoy without taking the tour, and a tasting bar that offers eight to ten glasses across a wide range of vintage and genre. Flanking all this is a brightly lit store that sells varietals such as Chardonnay, Pinot Noir and Charbono. If you've brought your own lunch, this is the place to stop and eat it. Open daily, 10 am - 4:30 pm.

Down the road toward St. Helena is the Heitz Wine Cellar (7), where the colorful owner, Joe Heitz, is praised and damned by wine lovers - often in the same breath. He is a modern vintner (UC Davis, enology '49) who put his academic background and vineyard cultivation together in 1961 to establish this winery. He broke the Napa tradition of modern pricing by commanding \$21 a fifth for his '69 Martha's Vineyard Cabernet Sauvignon. He feels it is as good as any premium wine from Europe and says he expects "to be paid a premium price for his work and success." The winery has no tours. It is in the family home, and a tour during working hours would interfere with their purpose of "making fine wines," as a brochure explains to visitors. Heitz says that none of his wines are modestly priced - Zinfandel at \$2.75/fifth and Grignolino Rose at the same price are good examples. Open daily, 11 am - 5 pm.

Everybody has a favorite, and we can't help but say that Sutter Home (8) is at the top of our list. It's a small, family-run

winery that's open daily from 10:30 am - 4:30 pm for tasting; no tours. The Trinchoro family makes a variety of table wines - son Bob is the winemaker, Mrs. Trinchoro usually buzzes about and, with a little prodding, Mr. Trinchoro will lean across the bar and tell you about crushing grapes with his feet and bottling wine by the different phases of the moon, back when he was a boy working in his father's winery in Asti, Italy. Zinfandel is their specialty (\$3.25/fifth, twice as much for a magnum). It is labeled Oeil de Perdix, which means Eye of the Peacock, referring to the pinkish color of the wine (a peacock with a hangover?).

Still heading north along Highway 29, you'll see Louis M. Martini (9) winery. They have informative tours, which you can skip in favor of the generous samplings of their 26-plus wines. There's nothing really spectacular about the winery premises or decor but it's a good place to purchase inexpensive, tasty Mountain Red or White (\$3.49 a half gallon). Open daily, 8 am - 5 pm.

Hot off the dusty road, the old Beringer-Los Hermanos (10) Rhine House, a replica of the family's home in Germany, looks inviting, but next time we'll pass them by. There's stained glass, red walls and ornate woodwork, but the wall-to-wall Persian rugs are outdone by the wall-to-wall wine tasters who park their tour buses and Winnebagos outside in a mass of shiny steel. The tours are lengthy and boring, and they dwell heavily on wine-making details that most tour takers already know. The tastings of burgundy and white wine are meager, but the groomed grounds, swaying palm trees and aging cellars, still pick-marked by their Chinese workers in the 1800s, are well worth viewing. Tours are daily from 9:30 am - 4 pm.

The Charles Krug Winery (11) resides in the midst of an extensive vineyard in a native stone carriage house surrounded by oak trees. C. K. Mondavi is the owner - he's the other half of the winemaking split between father and son. C. K. Mondavi still adheres to the old methods, while son Robert has decided to opt for a more modern approach. It's an interesting contrast. They are open daily from 10 am - 4 pm, with tours running every 15 minutes (tours not necessary for tasting). The tour is excellent - one of the best we've found. They distribute three or four samples of wine afterward.

continued next page

RUTHERFORD

Little Theater on the Square (near the Beaulieu Vineyards) Open air theater, seats on the ground \$3/seat and table 50¢ extra. Performances start just before sunset, around 7:30 pm.

Sat. Aug. 23: Louisiana Gaslighters play Dixieland jazz

Sun. Aug. 24: Turk Murphy, jazz

Sun. Aug. 30: H. P. Lovecraft's Magical Medicine Show and folk singers Don and Pilar

Sat. Sept. 6: Martha Young Jazz Trio

Sat./Sun.

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Wines

continued from previous page

Freemark Abbey Winery (12) is open from 11 am - 2 pm on weekdays, 11:30 am - 2:30 pm on weekends; we missed the timing. Anyway, we heard some good music and went across the driveway to the Wine Garden, a little restaurant offering light cold plate lunches and quiche (wine too, of course). The eating area is an outside patio facing the hills, and there's a group that plays music every Saturday and Sunday, 2 pm - 6 pm. The restaurant is open Mon.-Thurs. 11 am - 6 pm, Fri.-Sun., 11 am - 9 pm. A good place to relax and forget about everything but the warm sun.

There is only a small sign on the right side of the highway to point the way to the **Hanns Kornell Champagne Cellars (13)**, but look carefully—it's worth finding (open daily, 9 am - 5 pm). It's a different kind of tour, one that goes through an old stone building that was once a railroad depot, where this family has been making its acclaimed champagnes for three generations. Fermentation and aging take place in the same bottle that reaches your table. The only concession to automation is a labeling machine. We've always wondered who does the "riddling" (hand-turning each bottle one-eighth of its diameter every day for three to five years). It turns out the task falls on whoever is late to work that day. The tour is friendly and interesting and if you come on a weekday when the workers are all there, you can see the whole process in detail. Tasting consists of one or two champagnes or a brandy or whatever the visitor is most interested in. We stuck to champagne—a very dry Sehr Trocken (\$6.95/fifth) and a Dry Brut (\$5.75). Mr. Kornell was there and told us with pleasure that his Sehr Trocken had recently won a gold medal in a recent European Champagne contest. "We are beating them at their own game!" he beamed.

The stark white building of **Sterling Vineyards (14)** in Calistoga is perched on a hill just off Highway 29 on Duna-weal Lane—again, just one sign shows the way (open 10:30 am - 4:30 pm daily). The winery compound is designed along the lines of churches left in the Greek Isles after the Crusades. The tour is self-guided and follows winding glassed corridors that look down onto the working area. Sterling has the nicest tasting facilities we've seen: a large room that overlooks the treetops and vineyards below. They bring the wines to your table. The hitch is that it costs \$2 to ride the tramway up to the winery.

St. Helena, named by the Russians on an early seal-hunting foray, is a brushed-up relic from California's past. Its main street is lined with old-fashioned shops, but there's not much in the way of food unless you count the strawberry shortcake at King's Fine Foods on Main Street. It's a big, tottering pyramid of biscuit, berries and whipped cream for 75¢, and there's good coffee to go along with an otherwise indifferent menu. Across the street is a bakery, an ice-cream store (in Nu-way Drugs) and a dress shop that sells handmade 100% cotton dresses and cloth. If you need groceries, there's W. J. Giugni and Sons at 1227 Main St., open from 9:30 am - 6 pm daily. Otherwise the stores close early, and on Sunday hardly anything is open. The town's biggest occasion is the August Moon Concert at the Charles Krug Wineries, Aug. 23, with the New Art Woodwind Quartet providing chamber music in the vineyards (\$4 general admission, \$5.50 reserved seats).

The wineries begin to peter out from this point on, but ahead lies a chance to go gliding and enjoy Calistoga's hot mineral baths. Calistoga itself is perched on top of a hotbed. Fiery underground magna causes spouting fumaroles, vents and fissures—commonly known as geysers—which jet hot mineral water into the air. In fact, the town is a geyser cen-

ter, with hot sulfur baths and its own "Old Faithful," which erupts every 40 minutes—except during the Oroville earthquake, when it sprayed 350-degree water all day long, causing the fish in a surrounding pool to turn belly up and die.

To enjoy the salubrious effects (and rotten egg aroma) of the mineral baths, take your pick of any of the private bath establishments up and down the street. For "Old Faithful" geyser, head north on 29 until you reach the Tubbs Lane turnoff, then turn right and drive two miles. The geyser complex hides behind a canebrake which the owners planted to obscure the geyser from view, but it doesn't do the job. It's open 365 days a year, from 8 am until sundown: adults \$1, children 50¢. There are picnic grounds and a wishing well which you can boil eggs in. The geyser is small but feisty, sometimes pencil-thin and tall, other times broad and flowery.

If you're stuck in Calistoga without wheels, there's Dial-a-Ride, which brings you from Calistoga or Mt. St. Helena to see the geyser: 50¢ each way. Phone Enterprise 13599 for reservations.

For \$13 for one person, \$20 for two, you can have a 15-minute glider ride—and in our opinion it's worth every penny. The Calistoga Soaring Center, 1546 Lincoln Avenue, will put you in one of their three-passenger gliders that reach altitudes of 2500 feet for a breathtaking view of the valley below in absolute silence. Early morning or late afternoon is the best time to go to avoid a wait—which can be an hour in the afternoon—and to get a clear, tranquil view.

Highway 29 turns into Highway 128 and opens up into the Alexander Valley, where open grasslands, sugar-pine forests and fruit stands (ripe pears, 15¢ lb.) abound. The plum, pear and apple trees practically brush your car window with fruit-laden branches: harvest time is close at hand. Geyserville offers little in the way of food, but the Art Depot, which sits neatly at the junction of Highway 128 north and east, is the showcase place for the communal craftspeople who are scattered throughout the Sonoma hills. There are cork-and-bead wind chimes, macrame gourd planters, peaked coolie hats, carved oak turtles and puppets with woven hats. Next door is Bosworth & Sons Haberdashery, where "Gent's Furnishings" include stacks of Western straw hats (\$4.95 and up) army-fatigue fly-casting hats (\$3.95) and bright blue silk scarves covered with horses. Also nylon web halters in electric pink, blue and green. (If you don't have a horse, cut them up and use them for suspenders.)

Hoffman House delivers beer, wine and serve-yourself sandwiches to the tour buses that lumber along the wine route. The house, framed by weeping willows, a corral full of horses and acres of grapes, offers homemade soups and quiche Lorraine at outdoor tables, plus an ice cream parlor (35¢ per scoop) filled with dolls, candy, and packaged tea. Cheese sandwiches with a choice of fontina, parmesan, teleme, blue or rouge et noir are \$1.25. Sandwiches with meat are \$1.50-\$1.75. If there are buses in the parking lot drive on. Too many people spoil the climate here.

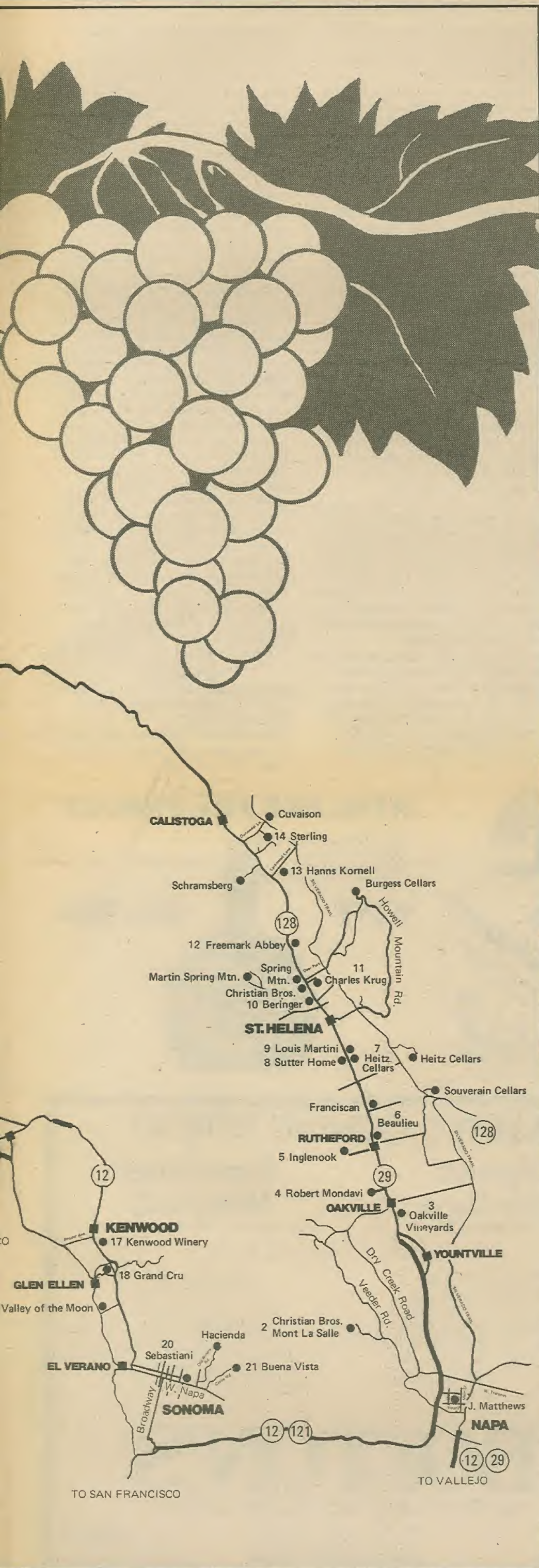
Italian Swiss Colony (15), Asti, daily 10 am - 5 pm. The redwood and gingerbread-trimmed tour center operates primarily for the tourists who flock there in greater numbers than anywhere else in Northern California wine country. The bulk of their winemaking goes on in the Central Valley, but what's left is definitely an attraction. You can taste sparkling wines, or citrus, coffee, fruit and spiced wines. The 30-minute tour leaves every 20 minutes, and you can view one of the biggest seasoned redwood tanks in the world. Leather bota bags for sale in the lobby (\$7.95) are one of the few reminders of Andrea Sbarboro and his communal group of Italian immigrants who made the settlement possible.

What used to be ISC's original chicken coop is now the general store and "Itsa Cafe," a family-run, ten-table nook that



Wine Country!

0 3
scale in miles



offers thick minestrone soup, garlic bread and a well-seasoned salad for \$1. A cool plate of meats, cheeses, salads and garnish is \$1.90. It's a favorite hangout of the independent grape growers who lease their acres to ISC. They come in to relax, eat potato salad and talk your ear off.

Simi Winery (16), 16275 Healdsburg Ave., Healdsburg, daily 10 am - 5 pm. There's a tree-shaded fountain to sit and rest your feet by. Or an actual Southern Pacific train to watch on its daily afternoon run. Or there's the 35-minute tour of the winery itself. Or a jaunt to the "kiva"-shaped red-wood tasting room where they offer samples of five dry and two sweet wines, with emphasis on "whatever's open." They offer Rose, Cabernet Sauvignon, Gewurz Traminer and Pinot Chardonnay under the new label: the old labels are free at the door for label collectors or decoupage freaks. Also bags of cork for wine-making or trivets (bag of 64 for \$1.95).

Continuing south on Highway 101 turns up nothing new but a couple of wineries that require appointments. But enroute to Glen Ellen, the pace picks up. **Kenwood Vineyard (17)** is just north of Glen Ellen on Highway 12. It's a recent purchase of five San Franciscans who produce varietal wines by the cuvee method, in which small batches ferment separately and are later blended together. Sampling is free and easy in their friendly, casual tasting room. They make a good jug of burgundy (\$3.95/gallon) and a half gallon of very dry chablis (\$2.50). You can find Kenwood wines at many health food stores—it is unpasteurized (fermented naturally). And if you keep it long enough, it turns into excellent vinegar. Open daily from 9 am - 5 pm.

Farther down Arnold Drive, just inside the town of Glen Ellen is Jack London State Park. This large wooded area has so many big trees it is dim even in the bright daylight. Jack London's widow built the House of Happy Walls here near the charred ruins of Wolf House, London's dream home, which burned down just before they were to move in. The house is now a museum and is open daily, 10 am - 5 pm, with a 25¢ entrance fee.

Linger in the park a while or go on to nearby **Grand Cru Winery (18)**. Follow Arnold Drive through Glen Ellen to Dunbar Road and proceed about two miles to the elementary school, where (now that you've made it) you'll see a sign pointing to the winery. Grand Cru is open on weekends only, 9 am - 5 pm. They cultivate only 36 acres of vineyards from two varieties—Zinfandel and Gewurz Traminer, but they do it right: their White Zinfandel was one of the wines served at the International Federation of Wine Brothers at their Paris meet in 1973. Current wines available are '73 late-picked Zinfandel, '73 Blanc de Noir and a Pinot Noir—all \$4.35/fifth. Wine tasting is 50¢, refundable on purchase.

There are two park and recreational areas a couple of miles from Glen Ellen. Take Arnold Drive to Warm Springs Road. Paradise Park is first. The next (and better choice) is Morton's Resort—25 acres of park, picnic grounds, pools, volleyball and horseshoes. \$1.75 for adults on Sunday, \$1.50 other days. Children \$1 on Sun., 75¢ Mon.-Sat.

As you travel Highway 12, the towns of Feters Hot Springs, Boyes Hot Springs and Agua Caliente zip by. (The bath houses in Boyes unfortunately burned down in a fire last year and haven't been replaced.) The mineral waters must emerge somewhere, but we didn't have any luck finding them. Turn left on Madrone Road (just beyond Agua Caliente) and you'll find the small **Valley of the Moon Winery (19)**. Tours are available if someone is around—and usually someone is on weekends. The tasting room is small and informal, and visitors are usually offered two or three shot glasses of their wines. Good purchase place for jug wines—especially burgundy

at \$3 a gallon and \$1.70 for half a gallon of chablis. Daily except Thurs., 9 am - 5 pm.

Madrone Road runs into Arnold Drive, and a few miles down is Jack London village. This hodgepodge of shops houses Juanita's new restaurant, which is built around a huge water wheel mill and winery that operated here in the mid-1800s. We saw Juanita outside unloading boxes, cussing the heat and being her usual inimitable self. The restaurant is full of fat sofas and comfortable chairs, with a bar downstairs that looks out on the splashing water wheel and surrounding woods. Open every day, breakfast (\$3) is served until 3 pm, lunch (\$3) 11 am - 4 pm, and dinner (\$5) 4 pm - 11 pm. The bar is open until 2 am and is one of the few sources of night life in this area.

As you drive along 101 toward Sonoma, the freeway changes to a two-lane road that winds through eucalyptus groves and past large ranches and small farmhouses, and all the characteristics of Urbania disappear. For a break, try the Cherry Tree Stand. In accordance with the tasting policies of the nearby wineries, you get a sample of their cherry juice and a barker-style description of its pure contents from the man behind the counter. It's good stuff, but rather steep at \$2.75 a half gallon (most jug wine is less). Up the road is the Fruit Basket for food. It has a good selection, good prices and fresh fruit—a convenient place to get picnic supplies. Just outside Sonoma is the Jetstop, with cheap gas—55.9¢ for regular.

Sonoma has a grassy, shaded plaza for strolling. It's very relaxed. Not much has happened around here in the last century or so, but in the mid-1800s things were jumping. The last of the Mexican Dons, General Vallejo, lived here with his troops, and protected the area from the seal-happy Russians.

Before leaving the plaza, go to the French Bakery for a crusty loaf of sour dough bread, useful for cleaning the palate between wine tastings. (Their cinnamon-raisin bread and home-baked cookies make a great snack to save for later.) For lunch staples, the Cheese Factory has locally made Sonoma Jack plus a large selection of others.

We'd suggest starting off with a bit of imbibing at the **Sebastiani Winery (20)**. Go east from the Napa road, then left for two blocks. The tours begin every 20 minutes and are fairly informative but not particularly outstanding. You can go straight to the tasting room (a large, cool space with plenty of elbow room) and begin tasting any of the 50 Sebastiani wines. The special vintages aren't available, but there's no limit on the rest of the wine. They have a special touch of class: they pour each fresh wine into a new glass. Most wineries simply pour repeatedly into the same flat-bottomed plastic cup. Open daily from 9 am - 5 pm.

Want to take home some striped bass or just enjoy a day on the Napa River? There are two good fishing places just across the Napa County line on the road from Sonoma. A small sign announces Cutting Wharf Road. Turn here and you'll come to a crossroads. One way leads to Cutting Wharf City Park, which is a gravel parking lot. Next to it is Moore's Fishing Resort (the term is used lightly), where fishing from the banks is free; the resort consists of a nice friendly tavern that sells cold beer and good hamburgers. The other direction leads to the Marina, which is just boat docking, and beyond is Nelson's Fishing Bank. Fishing from the dock is 25¢ (bring your own equipment) and inside you can buy beer, bait or rent a boat. The boats are \$5 a day (oars included); an additional \$8.50 for a four-horsepower motor. The river is full of sloughs (little inlets) that are great for skinny-dipping in the mild water. The Wilcoxsons, who live and work here, will point you in the right direction and tell you that the "river will never be the same after the Army

continued next page

continued from previous page

Corp of Engineers makes its proposed improvements."

The Buena Vista Winery (21) is a short trip down Napa Street to Old Winery Road. It is situated in two large stone buildings that Col. Agoston Haraszthy, the "Father of Viticulture," built in the 1860s. The thick stone walls of the winery house a museum of early wine-making implements. The tour is self-guided, so follow the line of plaques and photographs (of 19th century workers crushing grapes) to the tasting room. We were turned off by the small crowded area and sloppy pouring (the reused plastic cup thing) and tacky souvenir atmosphere such as Christmas tree lights in the shape of grape clusters. Tasting is open, but the atmosphere didn't encourage lingering. The tour is worthwhile without going through all the bother for something to drink.

Now that you've whetted your taste buds, we suggest a bit of relaxation at the Buena Vista Winery Hacienda, whose claim to fame is the cuttings collected in the 1860s by Col. Haraszthy. Frank Barthelme purchased the vineyards in 1943 but later got tired of the big operation and sold the winery. He kept the famous vineyard, however, and cultivates the grapes for his "Hacienda" label. He seems happy making great wine in a two-man operation, leaving all the historical credit to Buena Vista. □

Alameda wineries

BY JULIANA FUERBRINGER

Vineyards in Berkeley? Well, maybe not right on Telegraph Avenue, but northern Alameda County boasts several small, family-operated wineries that aim for quality, not quantity, and have no in-

tention of selling out to the likes of Heublein or Pillsbury. A tour of these wineries can provide a pleasant day's diversion, a crash course in enology, a low-rent bender or all of the above.

The Concannon Winery (4590 Telsa Rd., Livermore, 447-3760; take the North Livermore off-ramp from Highway 580, follow Livermore Avenue south till it turns into Telsa Road) is the first winery in America to experiment with a grape imported from the Soviet Union. (The Russians, in an effort to combat vodka-induced alcoholism, recently embarked on a five-year plan to increase wine production by 50%. In 1974 the USSR was the fourth largest wine producer in the world, with some 2½ million acres of vines.) This year marks Concannon's third bottling of the Russian Rkatsiteli, a dry white wine which they sell only at the winery.

Concannon offers tastes of all its wines except for a few limited bottlings, and they provide a fresh glass for each wine. Although the Livermore Valley has built its reputation on its white wines, Concannon's best seller is Petite Sirah, a red varietal (\$3.50/fifth). Their newest wine is Chenin Blanc, a light, all-occasion wine (\$2.75). Their other wines include Johannisberg Riesling, Sauvignon Blanc, Zinfandel Rose, Prelude Dry Sherry, Muscat de Frontignan and dry champagnes. Open Mon.-Sat. 9 am - 4 pm, Sun. noon - 4:30 pm; guided tours Mon.-Fri.

Just down the road from Concannon is the Wente Brothers Winery (5565 Tesla Rd., Livermore, 447-3603), where the proprietors go unostentatiously about the business of winemaking. There are no road signs to guide you; the Wentes attract visitors by word of mouth and have no desire to be overrun by wine-guzzling tourists. It's even hard to find the unmarked front door once you reach the parking lot, but if you make it, they'll let you sample any of their 17 varieties (all in the same glass), including Chablis,

Zinfandel, Sauvignon Blanc and Pinot Noir. They also have two jug wines, Valle de Oro Red and White, which go for \$2 the half gallon.

The most popular Wente wine is their Grey Riesling (\$2.50/fifth), which often shows up on restaurant wine lists. Their latest offering is Le Blanc de Blanc (also \$2.50), a blend of two types of grapes. The Wentes consider it a "breakthrough," the result of years of experimentation to find a wine that's "softer, sweeter and more refreshing than the usual 'whites.'" If you come at the right time you may have an opportunity to try a wine that's not yet on the market; I savored an unlabeled, experimental dry red blend that had not yet fully matured. Open Mon.-Sat. 9 am - 5 pm, Sun. 11 am - 5 pm; guided tours Mon.-Fri.

Twenty minutes west of Wente is the Villa Armando (553 St. John St., Pleasanton, 846-5488; from Wente, go west on Stanley Boulevard till the end, turn left on Main Street and right on St. John). Their vineyards are in Lodi, Sunol and St. Helena, but they've been making wine in this residential neighborhood since 1903. Rick Casqueiro, an analytical chemist, conducts scholarly tours by appointment only.

Villa Armando has the only vinifecatori in the United States. This device, found all over Italy, speeds up the fermentation process to about 12 hours, compared to the three to five days of the "open" fermentation system that other California wineries use. Casqueiro says this method makes for smoother wines because there is less time for the wine to absorb harshness from the grape skins.

For years, Villa Armando exported all its wines to the East Coast; last April it began distribution in California, and it now markets its wares in 20 cities here. Their varietals include Pinot Noir and Pinot Blanc, and they are especially proud of their gold-colored Orobiano and their red Vino Rustico (both

fruity, both \$1.69/fifth), which they submit "are somewhat different in character than most California wines." They have recently added picnicking facilities and an outdoor museum about the history of winemaking; they are in the process of planting a small demonstration vineyard next to the winery, and they plan to open a restaurant this fall. Tasting room open Mon.-Sat., 10 am - 5:30 pm, Sun. noon - 5:30 pm.

Worth checking out: a small basement winery in Oakland called Veedercrest (6823 Buckingham Blvd., 849-3303; take Highway 24 east to the Old Tunnel Road exit, then turn left at the second opportunity). This operation turned out 3000 gallons last year and hopes to quintuple that figure this year. They make Chardonnay, White Riesling, Merlot, Cabernet Sauvignon and Petite Sirah Rose, plus a special project wine each year (last year's was Gewurztraminer Auslese). The price of a fifth ranges from \$3.50 to \$7. Open by appointment; call ahead (especially since they plan to move to Emeryville soon).

In Berkeley there's the Oak Barrel Winery (1201 University Ave., one block east of San Pablo; 849-0400). This four-person operation buys its grapes and makes some 50 different wines, of which about one-third are available for tasting. Prices for fifths range from 95¢ to \$2.70; red and white jug wines start at \$1.81 a half gallon, \$2.91 a gallon. Tasting room open Mon.-Sat. 10 am - 7 pm, Sun. 11 am - 7 pm; no tours.

If your travel in the wine country has inspired you to experiment with winemaking on your own, Oak Barrel sells the necessary equipment and supplies. Cheers! □

Coming Up!

The Great Apartment Hunt: a grassroots guide to finding a Bay Area home without a rental agency.

Back-to-School: a guide to student night life, discounts, travel, campus media and community switchboards.

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Jug wine contest

BY CATHY LUCHETTI
AND BOB LEVERING

Traditional wine tasters are highly refined Continental types whose snobbish judgments are meant to match the vintage brews they sip. Such connoisseurs have little in common with the judges of the Guardian's Second Annual Jug Wine Tasting Contest—a hastily assembled crew of a dozen reporters, editors, ad salespeople, paste-up artists, typesetters and a few stragglers that no one had seen around before. But then again, who ever heard of professional wine tasters evaluating jug wine?

From the dozens of labels on the market, we picked a half dozen bottles of common jug wines for our blindfold tasting event. The all-round favorite was Valley of the Moon Rose (\$1.69/half gallon, produced by a pocket-size winery in Glen Ellen that must include a big gulp of fresh Sonoma County air in each jug). Our judges termed the wine "slightly thin," "watery in taste," "mellifluous" and "weird but rather sweet."

Our tasters gave lowest marks to Foppiano Vineyards Burgundy (\$2.59/half gallon). It was variously described as "jolting," "spittable," "bitter" and

"yucky." Randy Phelps of the Wine and Cheese Center (205 Jackson, SF) claims Foppiano jug wine contains Sorbostat K, a preservative that takes the rough tannic edge off the grape juice and tries to bring out a light fruitiness common to many cheap wines.

Foppiano is not the only winery that adds chemicals to jug wine. The government allows winemakers to introduce no fewer than 37 separate chemicals. To understand better why they are added, a quick explanation of how most jug wines are made is in order. A fermenting vat is filled with thick-skinned "table" and "tokay" grapes. What overflows is called the "free-running" wine and is bottled and sold as a varietal wine. What remains at the bottom is a mass of pulp, seeds and sediment—the origin of jug wine. A giant press then smashes the pulp to the bottom, forcing out the harsh dregs. These are later blended with sweeter grape juice and treated with "softening" chemicals to take off the tannic edge.

An exception to this process is Kenwood's "non-pasteurized" jug burgundy (\$3.50/half gallon), which most of our tasters rated just below the Valley of the Moon variety. Kenwood's is unadulterated except for sulfur treatments to discourage fungus. Since nothing is removed or added, you get a full, heady flavor. Its biggest fans are often students from UC Davis's School of Oenology and Viticulture, who know an untampered-with wine



Highly refined Guardian Tasting Team checks for the tannic edge.

when they taste it. But to some of our unsophisticated tasters, Kenwood's tasted "impudent," like "fermented cough syrup."

Our tasters by and large found little difference in the mediocrity of the other three jug wines—Italian Swiss Colony's Burgundy (\$2.59/half gallon), Petri's Chablis (\$1.79/half gallon) and Emilio Guglielmo's Cavalcade Burgundy (\$2.79/half gallon). Some actually liked the Italian Swiss Colony offering, calling it "mellow," and "soft but scintillating." More controversial was Petri's offering: comments ranged from "excellent" to "yuck."

Interestingly, the Cavalcade Burgundy was rated "one of the best" in last year's Guardian tasting bout. It's a heavy-bodied red wine that store owners occasionally turn you on to when you ask about a really "special" jug. But what was "special" last week apparently may be completely different this week. Jug wines in general are always in a state of flux. One day the vintner might throw in a tub of Zinfandel grapes, while the next day it's Carignane. We hope this explains Guglielmo's poor showing this year: comments ran from "harsh" to "not too neat" to "a Parisian urinal." Better luck next year. □



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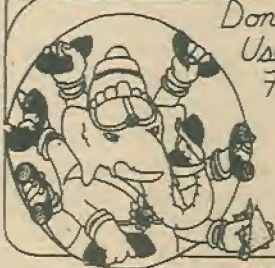


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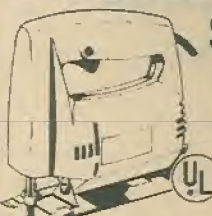
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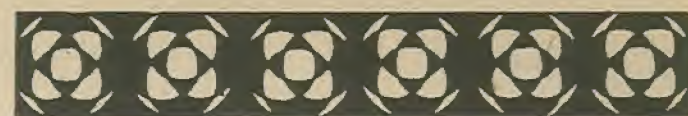
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8

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t, as a cast of hundreds in her
repertoire. Thurs., 8:30 pm,
Sat., 8:30 and 10:30 pm,
ent Cultural Center, 441
ent, SF, 751-3089, \$3.50,
ng limited.

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ron" are discussed at gay
re night, 9 pm, Bishop's
ehouse, 1437 Harrison, Oakl.,
8805.

RD NUMBERS of craft
s expected at the five-day
County Fair, high-caliber
e, also entertainment, films,
its, carnival rides, dancing,
n to 11 pm, through Sept. 1,
Center Fairgrounds, San
l, 454-4444, \$2.50/\$1.50
/\$1 under-12s.

K SEXUALITY from Curt
owell, innovative and interest-
n maker, this show includes
als, melodramas, animation
home movie, he'll be there
son, benefit for Canyon,
pm, Canyon Cinematheque,
rt Institute, 800 Chestnut,
32-1514.

ON, the Women's Performing
ctive, presents one of their
rdinary improvised self-
ated pieces, "Your Ceiling
Floor," 2 pm, University
useum, 2626 Bancroft,
642-1438.

TY INTERNATIONAL
ors a benefit performance
n Kesey's "One Flew Over
uckoo's Nest," followed by a
and cheese party and discus-
with the cast, 8:30 pm, Little
heater, 533 Pacific, SF,
REE for info, \$10/\$7 stu-

T, the Sugar Man him-
tanley Turrentine, blows his
ounding saxophone, 9 pm
1:30 pm, Great American
Hall, 859 O'Farrell, SF,
750, \$4 (also Sept. 5 and

BRASS and longer swords
ry long film, Kurosawa's
piece "The Seven Samurai,"
oshiro Mifune, in its com-
211-minute version, 7:30 pm,
Film Archive, 2625 Durant,
642-1412, \$2/\$1.50 UC
ts.

ED PRICES on tickets at
views of the new Actors'
resentation of "Misalliance,"
orge Bernard Shaw, regular
le begins Sept. 5, 8:30 pm,
ase Theater, Mason/Geary,
1-5331, check for ticket
(also Sept. 3).

Friday

29

"ULTRAFILM" is a program of
works by independent Bay Area
filmmakers, 8 pm, Oakland Muse-
um, 10th/Oak, Oakl., 273-3009,
\$1.50/\$1 srs., members.

► **"CHANGING STEPS,"** a Merce
Cunningham work, is rehearsed
and demonstrated by the Cunning-
ham summer workshop, also
watch a technique class taught by
the maestro himself, 11:30 am to
3:30 pm, Abraham Lincoln High
School, 2162 24th Ave., SF,
648-5278.

WAXING ROMANTIC at a candle-
light concert, piano fourhand of
pieces by Debussy, Dvorak and
Schubert, played by Marigene
Malm and John Ponce de Leon,
10 pm, Old First Presbyterian
Church, Van Ness/Sacramento, SF,
776-5552, \$1.

DANCING FEET at a benefit party
for Anti-Eviction fund, six per-
forming groups including Dancer's
Theater, belly dancers, folk dan-
cing, with Sheet Rock and
Ardeleana, 8:30 pm, Ashkenaz,
1317 San Pablo, Berk., 525-9830,
\$1.

LILITHEATER present their own
original style of dramatic represen-
tation, chiefly dealing with femi-
nist issues through mime, improvi-
sation and poetry, 8:15 pm, St.
Mark's Church, Bancroft/Ellsworth,
Berk., 654-8658 for info, \$2,
childcare provided, (also Aug. 30).

5

WORKS IN PROGRESS and ex-
perimental dances to the poetry of
David Bolton and music of Vivaldi
are the program in a choreography
workshop performance, 8:30 pm,
Smith Studios, 2184 Greenwich,
SF, 922-2755, \$1.

ROLES OF WOMEN and their
struggles in a film program, includ-
ing "ERA and the American
Way," "Joyce at 34" and "Wom-
en's Film," 7:30 pm, Le Conte
School, Russell/Ellsworth, Berk.,
843-6194, \$1.50 for the Berkeley
Women's Health Collective.

SHAMELESS HUSSY Press holds
a benefit poetry reading with she-
wizards Alta, Joyce Carol Thomas
and Gail Todd, 8 pm, Unitarian
Fellowship, Cedar/Bonita, Berk.,
524-3807, \$1, childcare provided.

FALL EDITION of Pacific Ballet's
Studio 44 season opens, six prem-
ieres and repeats, guest artists and
new works by company members,
8:30 pm, Fri. and Sat. through
Oct. 11, 44 Page St., SF, 626-1351,
\$3.

PROJECT SURVIVAL representa-
tives Len and/or Libby Traubman
talk about issues revolving around
the use, safety and long range
problems of nuclear energy, Eco-
logy Center, 13 Columbus, SF,
391-6307, \$1.50.

WOMEN'S ART CENTER gets three days of events under way
with a general meeting for all interested women, Sept. 9,
7:30 pm, free; class in photographing your own art work,
led by Karla Tonella, Sept. 10, 7 pm, \$3/\$2 members, women
only; "Artists and Copyright," a workshop led by Hamish
Sanderson, director of BALA, men welcome, Sept. 11,
7:30 pm, \$1.50/\$1 members, all at 400 Brannan, SF, 857-9239.

► **DON'T MISS** "Men's Lives," an excellent film about growing
up in America, with "Bolero," an award-winning short,
Sept. 11, 6:45 pm, Lurie Room, Main Library, Civic Center,
SF, 558-3191.

SEMINAL work, neorealist king Luchino Visconti's "La Terra
Trema," about the plight of poor fishermen in Sicily, rarely
shown in its entirety (nearly three hours), Sept. 11, 7 pm and
9:45 pm, Pacific Film Archive, 2625 Durant, Berk., 642-1412,
\$1.50.

► **SF BALLET** gives a thank-you celebration performance, pre-
sumably it's for donations received, Sept. 11 and 12, noon,
Union Square, SF.

SPECIALIST in contemporary works, pianist Robert Black
reverts to the classics for a performance of Boulez, Beethoven,
Webern and Chopin, Sept. 12, 10 pm, Old First Presbyterian
Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

SEXUALITY AND WOMEN, a workshop led by Sally Traut-
wein, discussions of sexuality from the viewpoint of anatomy
and physiology, and other topics suggested by the group,
limited to about 15 women, Sept. 13, 10 am to 3 pm, South
County Women's Center, 25036 Hillary St., Hayward,
537-2112, \$10, bring lunch.

"LA MUSICA" is a celebration to honor women's musical con-
tributions, Sept. 13, 11 am all day, Lone Mountain College,
2800 Turk, SF, 824-5044.

Free for All

ALI AKBAR College celebrates with a festival of Indian music and
dance, try-it-yourself classes, open house, sari demonstration,
Indian food, clothing, crafts and musical instruments for sale,
Aug. 23, noon to 6 pm, Scott Hall, SF Theological Seminary,
Seminary Road, San Anselmo, 454-6264 (evening concert with
Ali Akbar Khan and Zakir Hussain, 8 pm, \$3).

A STITCH IN TIME at a patch workshop with Colleen O'Meara
Thomas, it's another American Revival, Aug. 23, 2 pm, Eureka
Valley Branch Library, 3555 16th St., SF, 626-1132.

AMERICAN PEOPLE For American Prisoners sponsors a concert
in the park, Aug. 24, 1 pm, Marx Meadows, GG Park, SF,
558-4268.

WOMENSPORTS at the NOW Olympics, compete or spectate
depending on your athletic inclinations, Aug. 24, 10 am to 4 pm,
Speedway Meadows, GG Park, SF, 558-4268.

RECORD-BREAKING attendances at the Chinese Archaeological
exhibit, don't forget that it finishes Aug. 28, then back to Peking,
every day, 10 am to 9 pm, Asian Art Museum, GG Park, SF,
558-2993.

CHANTS APLENTY by Schola Sine Nomine, directed by John
Middlebrook, Gregorian style, Aug. 24, 7:30 pm, Church of the
Advent, 261 Fell, SF, 431-0454.

PIPING, Richard Lyne, London organist, plays pieces by Bach,
Franck, Mendelssohn and others, Aug. 24, 4 pm, Trinity Episco-
pal Church, Bush/Gough, SF, 776-0905.

WOODWINDING, George Washington High School Woodwind
Quartet plays outdoors, Aug. 25, noon, Embarcadero Plaza, SF;
Aug. 26, noon, Union Square, SF.

VAUDEVILLE-STYLE comedy from "The Brass Band," playing
such favorites as "The Inflated Tomato March," Aug. 26, noon,
Oakland Museum, 10th/Oak, Oakl., 273-3009.

COMMUNITY COLLEGE has started its fall session early, all
classes are now under way, so take your choice from the dozens
of excellent skills available, info from 33 Gough, SF, 864-3200.

RUBBING UP A GENIE in a children's play, "Aladdin and
his Lamp," directed by Steve Steinberg, Aug. 26, 2 pm, Sunset
Recreation Center, 28th Ave./Lawton, SF, 558-4268.

ISRAELI CULTURE depicted in an exhibit of silkscreens, all for
sale at reasonable prices, by Sabra artists, Aug. 25 and 26, 1 pm
to 10 pm, Jewish Community Center, 3200 California, SF,
346-6040.

TAKING TURNS, poet Leland Mellott and songwriter/guitarist
Don Santina perform their works, Aug. 26, 7:30 pm, West Portal
Branch Library, 190 Lenox Way, SF, 647-8555.

"TEMPLE OF DANCE" workshop for young people, led by
Klarna Pinska, and dedicated to the work of the legendary Ruth
Denis, every Tues., 3 pm, First Unitarian Church, Franklin/Geary,
SF, 558-2335.

OPEN CALL to women poets at a poetry reading, Aug. 27, 7 to
9 pm, First Majority, 2438 Durant, Berk., 526-9270.

SMALL WONDER Car Company gives you another chance to
learn how to fix the Bug at a class on VW repair and maintenance,
Aug. 27, 7:30 pm, 624 Stanyan, SF, 863-8622.

JOB RAP for people in transition, talking about job and life-styles,
on-going program, every Wed., 8 pm, Black Bart Center, 238
San Jose, SF, 282-7851.

NEW MOTHERS and pregnant women can meet each other in a
support group, every Thurs., 8 pm, Berkeley Women's Health
Collective, 2908 Ellsworth, Berk., 843-6194.

GET INTO SHAPE, women of all ages can pursue all sorts of
activities at their open gym, every Fri., 6 pm to 8 pm, Sunset
Recreation Center, 28th Ave./Lawton, SF.

"BACKWATER BABIES," an exhibit of recent oil paintings by
Guy Colwell and Last Gasp Eco-Funnies, has an opening recep-
tion, Aug. 29, 8 pm, Nanny Goat Hill Gallery, 3205 Folsom, SF,
824-2827.

TWENTIETH CENTURY British composers' works are inter-
preted by E. Thompson Bagley, organist, and the choir of St.
John's-in-Montclair, Aug. 31, 7:30 pm, Church of the Advent,
261 Fell, SF, 431-0454.

"PROSTITUTION" is the topic of a feminist forum discussion,
Aug. 31, 2 pm, South County Women's Center, 25036 Hillary
Street, Hayward, 537-2112.

GET CHATTY in conversational Cantonese, a Community College
class, starts Sept. 2, 6 pm, then every Tues., 6 pm to 8 pm, Civil
Service College, 33 Gough, SF, 626-0996.

FILMMAKERS can attempt to win a hefty cash prize in the
SECA Film Competition, 16mm independent films eligible,
must be received Sept. 3 through 5, SF Museum of Art, Van
Ness/McAllister, SF, 863-8800.

THE ORIGINAL VAMPIRE, "Nosferatu," a German film
classic and forerunner of the genre, Sept. 3, 7 pm, Marina
Branch Library, Chestnut/Webster, SF, 346-9334.

JANE BOSS and a special guest (surprises in store) at an evening
of folk music, Sept. 4, 6:30 pm, Lurie Room, Main Library,
Civic Center, SF, 558-3191.

UNPUBLISHED POETRY may stand a chance of a cash prize
in the Ina Coolbrith Poetry Contest, for California poets, entries
postmarked no later than Sept. 8, \$1 fee for non-member en-
trants, rules from Dorothy Benson, 2214 Derby, Berk., 276-7870
for info.

"LADIES OF THE CORRIDOR," a play by Dorothy Parker
and Arnaud d'Usseau, depicts the lives of women living in a
New York hotel, Sept. 4, 9 pm, KQED Channel 9.

THREE'S COMPANY, especially when it's a combined perform-
ance by the three leading Bay Area dance companies. Photos
from top to bottom: Pacific Ballet, in "Daphne of the Dunes";
Xoregos Performing Ballet, here it's Glenn-Charles Musagetes in
"Flower of Arles"; and Dance Spectrum, here performing
"Facade." See them all at a one-night-only Dance Gala, Aug. 23,
8:30 pm, Palace of Fine Arts Theater, 3301 Lyon, SF, 824-5044,
\$7.50.



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By all rights, soul food should never be served on a plate. Short ribs, hot links and fried chicken taste all wrong when served out of their natural medium of butcher paper and a hot-to-go lined paper sack. Still, in much the same way that Jewish cooking became increasingly formalized as the community assimilated and grew more middle class, the burgeoning black bourgeoisie has been pushing black cooking out of the carry-out storefront into the more rigid structure of a sit-down restaurant. Lois the Pie Queen's and The Albertine are both early versions of the rib-stand-moved-indoors. Nate Thurmond's Beginning is the biggest and, so far as I can tell, the best of the formal rib joints. The Beginning is so good, in fact, that it may spoil forever the joys of eating hot links on a park bench.

Nate Thurmond, for those who don't follow the machinations of the Warriors, was once the team's seven-foot-tall center. Now he plays for the Chicago Bulls, but when he isn't grabbing rebounds he likes to spend a lot of time at the Beginning, usually hovering over the cash register while keeping one eye on the kitchen and the other on the service. (Basketball players have real good peripheral vision, and service is notably snappier when Nate is in the house.) You can easily tell when Thurmond is in the Beginning—he likes to park his silver Rolls Royce right in front.

The design of the Beginning is modern Southern comfort—darkly warm, with a big pot-belly stove in the center of the room and well buckets over the

ceiling lights; Southern farm-life photos on the walls (along with a single political statement—Margaret Bourke-White's classic Depression photograph of a breadline in front of a poster that says "There's no way like the American way"); a fine jukebox heavily into Al Green, the Crusaders, Marvin Gaye and the Ohio Players; and one of the best bars in town. The bartender at the Beginning makes giant Bloody Marys using real Del Monte tomato juice and McHenry Tabasco sauce, rather than the gutrot Snap-E-Tom—a rare pleasure in these dark days of canned Margaritas.

At table your waitress introduces herself ("My name's Louise. Y'all call me if you want anything"), setting a nicely relaxed tone for a belly-busting eating ordeal. Starting with soup (often a rich turkey-vegetable soup, fresh and chunky) or salad (only semi-interesting greens with shredded beets), you move through portion after portion of fresh-baked cornbread and daily specials ranging from ox-tails, chicken and dumplings and smothered steak to gumbo, ham hocks, chitlins and the number one best Southern fried chicken north of the Mason-Dixon line—juicy chicken parts embracing a super-crispy herb-and-spice brown crust. All of which comes with a choice of two vegetables, including mustard greens, blackeyed peas (with hunks of bacon), yams, lima beans, pinto beans and hot rolls on Sundays. Included in the fixed price dinner is coffee and dessert (canned peaches recently; jello with pineapple slices another time—curiously, jello doesn't set if made with pineapple) or, at a slightly higher price, an extraordinary sweet potato pie and a hefty peach cobbler. And on Sundays, there's a "special" blackberry cobbler. Lunches at the Beginning run under \$4, dinners under \$5.



Jumpin' Nate Thurmond with Ali the cook at the Beginning.

Mamounia, 4411 Balboa (at 45th Ave.), SF, 752-6566. Mon.-Sat. 5-11 pm. Wine only. Reservations essential. BankAmericard, Master Charge.

John Barth's "Dunyazadiad" to the contrary, there's more to an Arabian Night than Turhan Bey, unsulfured dates and sultry glances exchanged between Yvonne De Carlo and Omar Sharif. The North African table is a whirlwind of extraordinary dazzle, without the intellect and depth of French cuisine or the subtlety and invention of Chinese, but filled instead with a lusty, voluptuous, sweet sensuality.

There is the sudden shock of unexpected sweetness—tender steamed chicken stuffed with almonds, raisins and honey-drenched semolina; crisp grilled lamb with prunes in a sauce spiked with cinnamon; or that curious Moroccan confection, pastilla, a spicy sugared pie filled with small braised pigeons and flavored with parsley, coriander, onions, eggs, ginger, sugar, cinnamon, turmeric and cumin, sublimely served with bowls of melted butter and dipping sauces. This is the abbreviated version of pastilla—one recipe for this Elysian pigeon pie runs to a thousand words and its preparation takes days; but then, one taste is worth a thousand words and the hours of effort as well.

Seated on low, luxuriously covered banquettes in the Mamounia restaurant, limbs arranged among embroidered pillows before a low, etched-brass tray-table, you find yourself overwhelmed by a feeling of sultry theater. The befezzed waiters move swiftly and silently in their pointed babouches, first pouring a ritual trickle of perfumed water over three fingers of the right hand—the formality of fork and spoon is forgotten here—then offering thick slices of kesra, a round Arab

bread made in clay ovens, to wipe up the juices of the first course, harira. Harira is a thick potage of lentil and chickpea, lamb and coriander; it is with harira that the faithful Muslim breaks the fast each evening of Ramadan as the cannon sounds sunset. Then comes a light Moroccan salad—refreshing after the heavy harira—followed by the pastilla, a seductively delicious, tissue-thin pastry layered and folded around not pigeon here but chicken, sugared and scented with cinnamon, saffron and coriander. And these are only the appetizers.

There are nine choices for the entree at Mamounia: six lamb entrees, a chicken dish (with lemons), a hare dish (with paprika) and a brain dish (served m'charmel, with lemons and olives). After the subtleties of the harira, the salad and the pastilla, the main dishes seem heavy and ponderous, the huge joints of lamb overwhelming with their bulk and heady flavor made all the stronger by the flavorings of honey, prunes, onion or eggplant. The lamb and vegetables with couscous was an exception to this Sultanic excess—the heaviness of the lamb offset by the ubiquitous, deceptively innocent semolina tasting strongly of lamb juices and pepper-spiked broth.

With a flourish, our waiter cleared our table, bathed our hands with warm water from the long spout of a copper kettle, anointed them with rose-water from a small shaker, then served Moroccan tea—mint flavored and dizzily sweet, with a hint of orange blossom water—poured with a flash of Moroccan showmanship, boiling hot, from a height of some six feet in a graceful arc into narrow glasses—without spilling a drop.

Is Mamounia expensive? Of course—dinners run \$8.50 per person without wine. But if you want to play the sensualist at table and eat like sultans, you should expect to pay a sultan's tariff. ■

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Women on wax: Funk, feminism & painted gold skin

The Deadly Nightshade (Phantom BPLI-0955)

Isis: "Ain't No Backin' Up Now"

(Buddhah BDS 5626)

Karen Beth: "New Moon Rising"

(Buddhah BDS 5631)

How often do you hear a mediocre album by a woman or group of women? Think about it. Every month you see 15 or 20 albums by male artists mediocre enough to do Roman Hruska proud. Albums whose petrochemical base could have been put to better use making rain hats, gearshift knobs and Levitz sofas.

But women aren't allowed to be mediocre in the record industry. Until recently, any woman who wanted a record contract had to sound so exceptional that she was sure to sell a million and a half copies. It was good if she fit into some surefire category—Blues Mama, Folkie, Sex Goddess—and even better if she didn't write her own music. That way, the record company could choose her material, tell her how to perform it and give her a guaranteed-to-sell role model to follow.

Well, the times may finally be changing. Three new albums by women give hope that women are finally getting the chance to do their own music, irrespective of commercial categories. Just as important, two of the albums indicate that women are beginning to close the Mediocrity Gap.

The most interesting of the three is The Deadly Nightshade, the first album by the group of the same name. It's an enigmatic album, alternating between flashes of brilliance and dark passages of embarrassing ineptness.

TDN is probably the most out-front feminist album ever released. At times, it's little more than a collection of feminist tracts set to music. John Lennon and Yoko Ono have long since proven that righteous politics don't necessarily produce righteous music, and Joy of Cooking has demonstrated that you can come off as political without actually talking about politics, but the Nightshade doesn't seem to have learned either lesson.

The group—Helen Hooke, Anne Bowen and Pamela Brandt—works best in the bluegrass mode, with three strong and energetic, albeit unexceptional, tunes—"Keep on the Sunnyside," "Blue Mountain Hornpipe" and "Onions."

They run into trouble, though, when they try to rock. Without exception, the rock 'n' roll numbers on the album sound like refugees from the lower end of a 1966 Top 40 list, featuring vocal riffs you haven't heard since the New Christy Minstrels broke up. Many of the songs aim for a Country and Western feel, but end up—despite competent instrumental tracks—sounding like Tammy Wynette with a bad head cold. The group's enthusiasm for their music is infectious, but then so is hepatitis.

Still, the album is worth buying for two cuts alone—"Dance Mr. Big Dance" and "Shuffle." Both are heavily political, but lyrics that look cold and bitter on paper are transformed into devastating satire when sung to the accompaniment of Felix Cavaliere's production numbers.

Unfortunately, the good sense exhibited on these two cuts doesn't carry over into the Nightshade's other political statements. Some of them—"Nose Job," for example—are painfully deficient; others are merely mediocre. All together, the Deadly Nightshade shows a lot of potential, but they really ought to consider where their strengths lie and not try to accomplish too much too soon.

"Ain't No Backin' Up Now," the third album by the New York-based female funk band Isis,

is another good example of a record that probably wouldn't have been released a few years ago. Led by the charismatic Carol MacDonald, who likes to appear on stage with her skin painted gold and her close-cropped hair bleached pure white, Isis is long on instrumental and vocal expertise and power but just a little short on musical inspiration.

That problem is rectified on Side One, with the help of composer/arranger/producer Allen Toussaint, who practically invented funk. The first four songs on the side—the title song, "Icy Winds," "Old Stories" and "Gold"—are the essence of funk, with dark and sinuous extrapolations playing around a chunky rhythmic foundation. The final song, "Eat the Root," composed and arranged by Isis's Jeanie Fineberg, is cast from the same mold and works just as well.

Side Two is another matter entirely. All the tunes are Isis compositions, arranged and produced by people other than Toussaint, and, despite solid instrumental work and powerful vocals, the music is ordinary at best. Isis is somewhat better than the Nightshade at translating feminism and even lesbianism into song, but after you get past the politics there's little here of any interest. At the same time, there's nothing here any worse than many of the albums by male artists floating around now. Take away Allen Toussaint and you've got a pretty mediocre album, but it got released anyway, and that's a good sign.

Finally, there's Karen Beth. Her debut album, "New Moon Rising," isn't at all political, but it sure is good.

The treatment accorded Karen by Buddhah Records is virtually unprecedented for an unknown female artist—fancy studio (Bearsville in Woodstock, N.Y.), big-name producer (John Simon) and session musicians (Harvey Brooks, Billy Mundi, Chris Parker, Bill Keith, John Hartford and others), even an ad in Rolling Stone. As it happens, though, she doesn't need all that much help.

Karen Beth's voice is her strongest point. Remarkably supple and clear, she leaps tall octaves in a single bound. She frequently sounds like Joni Mitchell, except that Mitchell tends to get monotonous after frequent listenings and Karen Beth doesn't.

Karen is also a versatile and proficient composer. Her tunes are universally catchy and inventive; her lyrics don't read well, but they sound great.

John Simon's production is richly textured yet clean, leaving Karen plenty of room to improvise around the melodic structure. The tunes defy categorization, ranging from folk to funk, bluegrass to blues, with just about everything working to perfection.

My personal favorite on the album is "It Ain't That Bad," a bluegrass romp driven along by the fiddling of John Hartford, who has finally stopped listening to the Three Stooges and started listening to Vassar Clements. "Flying," "The Water's on the Rise," "What to Do" and "Outsider Blues" are equally first rate. Some of the other tunes aim for soulfulness and don't always connect, but nothing misses by very much.

Three albums, three vastly different styles, but one common trend. Women—mediocre, talented and in-between—are starting to get their due in the record business. Full equality won't arrive until female artists can put out 15 or 20 mediocre albums a month, but the industry is at least beginning to respond—like most everything else in our society—ever so slowly. ■

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Relics for the living, guidance for the dead

New Archaeological Finds in China: Discoveries during the Cultural Revolution. Foreign Languages Press, Peking, 1974, \$1, 72 pp.

Cultural Relics Unearthed in China. Wenwu Press, Peking, 1972, \$15, 152 pp.

Historical Relics Unearthed in New China. Foreign Languages Press, Peking, 1972, \$10, 214 pp.

When the Exhibition of Archaeological Finds of the People's Republic of China closes its doors at the Asian Art Museum on Aug. 28, more than 700,000 people will have been overwhelmed by Tou Wan's jade burial suit, the bronze galloping horse and the many other exquisite treasures of China's early culture.

Said one museum spokesperson, "If we exceed 700,000, which we certainly will, it will be the highest museum attendance anywhere in the world for a traveling exhibition, as far as we know." More people will have seen the exhibit in two months in San Francisco than attended in 3½ months in Washington or four months in London.



"Bronze feet of vessel in the shape of bears and birds," from the Western Han Dynasty (113 B.C.), at the Asian Art Museum, GG Park, through Aug. 28.

The artifacts will soon be on their way back to China, never to return, but the exhibition has shown that there is a tremendous interest here in things Chinese and Eastern. Those who have been caught in the prevailing Sinomania or missed the exhibit or just want to keep memories fresh can do it with three exhibition-related books.

New Archaeological Finds in China, *Cultural Relics Unearthed in China* and *Historical Relics Unearthed in New China* concern not only the discoveries on display here but the larger exhibit in Peking from which the Asian Art Museum's artifacts were selected. The books are imported and distributed by China Books and Periodicals (2929 24th St., SF). They are available there and in most of the larger bookstores in town—Brentano's, Doubleday, Walden, B. Dalton, Scott Martin and others as well as at the exhibition.

New Archaeological Finds in China is a paperback collection of essays about archaeological discoveries during the Cultural Revolution. It describes the Han Tombs at Mancheng, the Yuan Capital of Tatu, finds from Kansu and along the Silk Road, tombs and weapons from Changsha and the Tomb of the Ming Prince of Lu. The book contains 53 photographs, 44 in color.

The essays mostly concern the cataloging of the relics found at each site. The style is somewhat dry, but the subject—the fabulous discoveries at these sites—compensates for the dullness of tone. Interwoven with the archaeological information is a great deal of political commentary, such as "Every cultural find from the Han tombs bears the sweat and blood of the working people" and "The acute class antagonism in Yuan society is reflected in the ruins of some residences recently discovered."

Each chapter ends on a homiletic note, usually augmented by quotations from Chairman Mao, and the final chapter, "The Masses Support Archaeological Work," is a treatise on cooperation between archaeological workers, peasants and soldiers in the People's Liberation Army. Despite, or perhaps because of, the large ideological dosage, the book is quite interesting to read—as much for its insights into China present as China past.

Cultural Relics Unearthed in China and *Historical Relics Unearthed in New China* are large, hard-bound, coffee-table albums of photographs. The

text of both books is in Chinese, but they contain inserts with English-language introductions and descriptions of the plates. In *Cultural Relics* the relics are grouped geographically; in *Historical Relics* they are chronological. The two volumes sometimes picture the same artifacts.

Cultural Relics, the larger and more expensive of the two, has fewer color illustrations (34) than *Historical Relics* (85), but the photographs are printed separately and attached to the pages, so they might possibly be removed for framing. The photographs in *Historical Relics* are printed directly on the pages. It should be mentioned that color does matter. The black-and-white reproductions, while fine technically, simply cannot match the vibrancy and appeal of the color plates.

Zen Philosophy, Zen Practice, by Thich Thien-An. Dharma Publishing/College of Oriental Studies, Emeryville, \$4.75, 179 pp.

"A Zen master once said that water is of one essence, but if it is drunk by a cow it becomes milk, while if it is drunk by a snake it becomes poison," writes Thich Thien-An. "In the same way whether life is blissful or sorrowful depends on our state of mind, not on the world. So we must seek to transform the mind, to bring it into the awakened state." Showing you how to bring your mind into an awakened state is one of the purposes of this simple, readable introduction to Zen.

The 14 chapters of *Zen Philosophy, Zen Practice* were originally delivered as public lectures, so the book is on a level easily accessible to the general reader. The author is a noted Vietnamese Buddhist and founder of the International Buddhist Meditation Center in Los Angeles.

The philosophy mentioned in the title includes the history of Zen, karma theory and Zen, the concept of Mu (emptiness or nothingness) and the teaching of nonattachment. The practice comes with a guide to meditation exercises at the end of each chapter. These begin simply, with instructions on listening to your breathing, and gradually increase in difficulty to things like listening to the sound of one hand clapping.

My only quibble with this book is that, probably because these were originally self-contained lectures, there is too much repetition from chapter to chapter, with stories and points occasionally run into the ground.

The Tibetan Book of the Dead: The Great Liberation through Hearing in the Bardo, translated from the Tibetan with commentary by Francesca Fremantle and Chogyam Trungpa. Shambhala Publications, Berkeley, \$3.95, 105 pp.

This new translation of the Tibetan Buddhist text is a set of instructions for the dying person that gives guidelines for conduct after death. The bardo is a gap, or intermediate state—the interval of suspension after death. As Chogyam Trungpa points out in his commentary, however, bardo is "not only the interval of suspension after we die, but also suspension in the living situation; death happens in the living situation as well."

The Book of the Dead takes you, the deceased person, through the days after your demise. It describes the visions you will see and provides instructions on how to attain enlightenment and ward off being misled: "Do not take pleasure in the soft white light of the gods, do not be attracted to it or yearn for it. If you are attracted to it you will wander into the realm of the gods and circle among the six kinds of existence."

Although this book will be of interest primarily to students, it is not difficult reading, and the descriptions of the trials of the dead soul are vivid and colorful. A section on pronunciation of Sanskrit words, a helpful glossary and a bibliography will assist those who find themselves in over their heads.

Two other works on religion have appeared recently. The newly formed Diwan Press (1419 Polk St., SF), devoted to issuing previously untranslated Sufic texts, has published *The Tawasin* of Mansur Al-Hallaj, a work on the unity of reality (\$3.95, 81 pp.). *Fragments of a Future Scroll: Hassidism for the Aquarian Age*, by Reb Zalman Schacter (\$3.95, 161 pp.), is the latest from Leaves of Grass Press in Bolinas. ■

My cousins Irma, Eva, Ola, Weona and Pauline used to run the Doll-Up Beauty Shop. There were more owners than customers. I run my cafe by myself, when it isn't running me.

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MOVIES/LARRY PEITZMAN

To make a short story long...

The Invitation

Directed by Claude Goretta, Clay Theatre, Clay/Fillmore, SF.

Chekhov wrote short stories. Chekhov wrote plays. Both the stories and the plays are dense with incident and sparse of plot, but each form exists for its own sake and for its own reasons. Chekhov did not write a play when he meant to write a short story.

Claude Goretta, the Swiss film director who made "The Invitation," apparently knows his Russian literature—he once made a television film called "Chekhov or The Mirror of Lost Lives"—but he doesn't seem to know it well enough. "The Invitation" has much incident and little plot, but it doesn't fit the form Goretta has chosen.

"The Invitation" is an original work for the screen, a comedy written by Goretta and Michel Viola, but it feels like an adaptation. It has the slowness, the off-beat rhythm of a film drawn—or, perhaps more accurately, drawn out—of a short story. "Short story" adaptations are fairly common in the cinema, but such films are rarely successful, not so much because short stories are by their nature too sketchy and undetailed, as because the kind of details offered in short stories do not translate well into film.

Incidents that can be glanced over in a short story become full-scale, dramatized events in a film. The author of a short story can write simply "the couple danced" or "they walked in a garden" or "they drank and drank and were merry and then not so merry." The maker of a film, however, must show us the dance and the promenade, the drinking, the merriment, the sadness, and this means he must show us how the couple danced, how they walked,



Swiss office workers about to get a lesson in manners.

how merry and sad they were. What was a simple statement on the printed page requires exposition. One picture is not always worth a thousand words. (The reverse, of course, is also true.) As a result of this unnecessary exposition, "short story" films, even those with little dialog, often seem verbose.

What is most peculiar about "The Invitation" is that it has achieved this quality despite the fact that it was conceived as a film. The story, such as it is, concerns a Swiss clerk who invites his fellow office workers to a Sunday outing at the country home he has bought with his savings and a small inheritance from his recently deceased mother. The guests arrive and are taken aback by the sumptuousness of their host's new surroundings. They are hesitant at first to partake of the buffet the host

THEATER/CAT. COATES; MOVIES/LARRY PEITZMAN

MINI REVIEWS



Swingers on stage: Kathryn Martin, Jim Hale and Mimi Seton in the Berkeley Stage Company's production of "The Good Woman of Setzuan," by Bertolt Brecht.

mands the stage in "Heights," which is really a monologue. Like "Eros," it purports to examine attitudes toward sexuality and women. In the first play a woman's presence is implied, in the second it is actual, but in neither play does the woman have more than two words of dialog. I confess to leaving before "Strip Tease of Jealousy."

The Good Woman of Setzuan

by Bertolt Brecht.
The Berkeley Stage Company,
1111 Addison, Berkeley, 548-4728,
through Aug. 31.

If you don't mind Bertolt Brecht's rather preachy dramatic vantage point, you will probably enjoy this finely executed parable about the difficulties of remaining virtuous on an empty stomach. "The Good Woman" is vaguely set in a Chinese city at an unspecified time. Berkeley Stage Company's appropriately stylized approach to Brecht is underlined by the high theatricality of Eliza Chugg's costumes and Charlie Hufford's masks.

Angela Paton plays Shen Te, the woman who struggles to help others and be good in a world where goodness is not in demand. Paton's acting technique is so finely crafted that at times we are barely aware she is acting. With intelligence and imagination, albeit on a small budget, Berkeley Stage Company's production shows us some new theatrical possibilities.

It's Cool in San Francisco

Les Nickettes, Mabuhay Gardens,
443 Broadway, SF, Mon. and Tues.,
BASS, through Aug. 26.

A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickettes are becoming a San Francisco institution.

THEATER

Beach Blanket Babylon Goes Bananas

Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222, through Sept. 23.

Carmen Miranda meets Mr. Planters Peanut in this splashy bombastic lampoon of a show. The good-natured talented cast buffoons all forms of music from grand opera to grand ole opry with some blues, rhumba and rock thrown in. Gloriously excessive music, songs and dance with outrageous costuming.

Bullshot Crummond

Low Moan Spectacular, Hippodrome Theatre, 412 Broadway, SF, Tues. through Sun.
Will that plucky Captain Crummond outwit those dastardly foreign scoundrels? Tune in to this slick quick

pre-WWII vintage melodrama and find out. High camp satire. Jolly good show.

Evolution of the Blues

On Broadway, 435 Broadway, SF, Wed. through Sun.
Jon Hendricks returns to this big, beautiful show that includes music, dance and poetry. Epic black history.

Fear of Heights by Wynston Jones

Sweet Eros by Terrence McNally
Strip Tease of Jealousy by Fernan Fernando Arrabal.
The Magic Theatre, 1618 California, SF, above Ye Rose and Thistle Pub, 441-8001. Through Aug. 31.

Both "Heights" and "Eros" operate from the vantage point of an unbalanced or aberrant personality. Each play tensely examines victim-persecutor relationships. They do this simplistically and, in the long run, tediously. Both have cop-out endings. Actor James Dean com-

The Merchant of Venice by William Shakespeare

Berkeley Repertory Theatre,
2980 College Ave., Berkeley,
845-4700, through Aug. 31.
BRT's production of Shakespeare's play about racism, greed and the quality of mercy is weak overall. It's set in one of the original ghettos of Renaissance Venice, but director Michael Leibert has updated the time period to the 1880s. Designer John Freimann, however, has given us a choice by mixing in costumes and hairdos from the 1880s, '90s, 1900s and even one costume from 1776.

Despite competent performances from Robert Haswell as Shylock and Anne Swift as Portia, this production is slow moving and wishy-washy in both concept and performance. One theme of this play relates to greed and love of riches—ironic in a show where the jewelry looks as if it came from Woolworth's and the tacky

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has had prepared for their benefit, as if they couldn't quite believe that all this beautiful food was real. One or two of the guests cast a jealous eye on this impressive spread, and the host is very upset. He has gone to much trouble to be gracious and proper. He has even hired an imperious butler to look after the guests, and he is disturbed by their refusal to have a good time. This reticence has something to do with the ordered life of their natural habitat. It is only after the office manager has stated, "This isn't the office, you know," that the guests warm up and begin to enjoy themselves. They dance. They walk in the garden. They drink and are merry and then not so merry.

For most of the film, it is not clear whether Goretta is offering up more than a narrow slice of life, but toward the end of the film, when the party degenerates into bickering and recrimination,

Goretta starts to make some interesting points about civility and manners and responsibility for one's actions. The line between bad manners and lawlessness is a thin one. "The Invitation" suggests. When one of the guests demands money as a prize for winning a game played initially for the sake of amusement, another guest upbraids the host for caving in to the extortion. "You encouraged him," says the outraged guest. "It's your fault." "But it was only 100 francs," replies the host. "That's not the point," says the outraged guest. "What if it had been 1000 francs? Where do you draw the line?" Criminality may be no more than an extreme form of rudeness, and a person who tolerates the rudeness may be as guilty of the impoliteness as the social offender, just as an accessory may be lawfully as guilty as the actual perpetrator of a crime. One of the guests has his coat stolen by a thief lurking somewhere in the film's background. In the course of capturing the thief, the police rip the coat in two. The thief's act is, of course, criminal; the police's act is mere thoughtlessness, but it is the police who ruin the guest's property. A fine line, a fine line, Goretta seems to be muttering.

This is not a negligible point, but Goretta spends so much time getting to it, spends so much time staring down incidents that should have been winked at, that his perceptions seem much smaller than they are. Goretta has made ill use of some good materials, though his film making is certainly tasteful and arguably without fault. His mistake was not that he made the film badly, but that he bothered to make it at all. His materials are simply not enough to sustain the film, too slight to fully explore the social and philosophical terrain in which Goretta has situated his film. Superficially, "The Invitation" explores the same territory as Jean Renoir's "Rules of the Game." Goretta's technique has even been compared to Renoir's, but it is a measure of the difference between the two films that Renoir's masterpiece ends with a murder and "The Invitation" ends with a nose-bleed. ■

costumes appear to have come from the bargain tables at Home Yardage.

P. S. Your Cat is Dead!
Montgomery Playhouse, 622 Broadway, SF, 788-8282.

The funniest black comedy in town. An ironic situation drama about a finicky young actor who has just discovered a burglar in his flat, after learning that he has also just lost his job, his lover and his cat, in that order. The enraged actor ties up the burglar, Vito, who describes himself as "sly as a shit-house rat." This victim-persecutor role switch forms the base situation on which the ensuing drama rests. While Jeff Druce's performance as Vito (from Brooklyn) at times has the audience going bonkers with laughter, award-winning playwright James Kirkwood does not cop out and make him a totally lovable one-dimensional character. Initially this show is a bit slow-paced, but it picks up and, with punchy dialog and high-power acting performances from its principals, it's the best show of its kind around.

Scapino
The Young Vic Company, Ltd., The Geary Theater, Geary/Mason, SF, 673-6440. Through Aug. 31.

"Scapino" is a British production of the French playwright Moliere's version of an Italian street comedy (commedia dell'arte), set in present-day Naples and staged at San Francisco's Geary Theater. The stock ingredients of this farcical pastafazool include two pairs of mismatched romantic couples and their crotchety fathers. Sauce this with the antics of a sly, self-promoting rascaloon of a servant named "Scapino" and stir with Frank Dunlop's stalwart directorial hand. Actor Jim Dale, in the title role, is an extraordinary clown, but Dunlop's direction makes just a pinch too much of each broad slapstick gag. It seems as though he isolates each glimick and stands back to admire it. Nevertheless, like its equally eclectic local cousin, cioppino, "Scapino" is a lip-smacking, zesty but wholesome treat.

Special Friends
Showcase Theatre, 430 Mason, SF, 673-0500, through Aug. 24. Although "Special Friends" is cozily set in the household of a gay marriage, many of the problems it examines are those that beset any relationship. For example, is the lover who complains of diminished affection and sexual excitement being immature? Is his complacent spouse well adjusted or just experientially impoverished? The nudity in this show ranges from appropriate to sensational depending upon taste—so leave the kids at home.

Zen Grits, Zen Gravy
The Wing, Savoy-Tivoli, 1438 Grant, SF, Fri.-Sat. through Aug. 23. Fast-moving revue based on topical material. Mellow rather than bitter satire from this resident improvisational company.

MOVIES

Bite the Bullet

Gene Hackman and James Coburn are among the contestants in a grueling horse race across the mythic Western desert. You don't have to be Jeanne Dixon to know who the finalists in this contest are going to be. Candice Bergen is the sex interest. Richard Brooks directed. (Alexandria, SF; California, Berkeley)

The Day of the Locust

Nathanael West's Hollywood novel is one of those rare literary works that exist in perfect, irreducible form. John Schlesinger should have resisted the temptation to translate it into film, but he didn't. With Donald Sutherland, Burgess Meredith, and Karen Black. (Showcase, Oakland)

The Fortune

A desiccated little farce about attempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (Metro Theatre, SF)

Jaws

—is a movie, a goddam Hollywood movie, slick, commercial, manipulative and scary as hell. Directed by Steven Spielberg, a twenty-six-year-old action movie wizard, who possesses the not inconsiderable gifts of the very best Hollywood hacks. (Various theaters)

Love and Death

Did you hear the one about the Russian soldier who got to be a great love-maker by practicing a lot when he was alone? With Woody Allen and Diane Keaton. (Regency II, SF; Berkeley Cinema, Berkeley)

Nashville

Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronke Blakley, Lily Tomlin, Henry Gibson and Barbara Harris. (Northpoint SF; Parkway I, Oakland)

The Return of the Pink Panther

Perfectly timed gags strung on the barest thread of a plot. It has something, though not much, to do with the theft of the world's largest diamond. Peter Sellers returns in triumph as the redoubtable Inspector Clouseau. Blake Edwards directed. (Empire, SF; Alhambra I, SF; Alameda 3, Berkeley)

Rollerball

Norman Jewison's sci-fi speculations about life and death in the 21st century. With James Caan. (Regency I, SF; Century 22, Oakland)

BEST TV MOVIES

Rebecca of Sunnybrook Farm

(1938), Sunday, Aug. 24, noon, Channel 4. The quintessential Shirley Temple. Directed by Hollywood stalwart Allan Dwan.

The Gay Divorcee (1934), Friday,

Aug. 22, 11:30 pm, Channel 5. The first film in which Fred Astaire and Ginger Rogers starred together. (They had played the second leads a year before in "Flying Down to Rio"). The plot—Rogers mistakes Astaire for the correspondent in a divorce case—isn't much; still it's too much—the dancing of Astaire and Rogers takes up only ten minutes of this 107-minute picture. But what dancing! The numbers include the unforgettable "Night and Day" and "The Continental".

Boomerang (1947), Tuesday,

Aug. 26, 8:00 pm, Channel 2. This slick mystery about the murder of a priest in a small Connecticut town was adapted from an article that appeared in the Reader's Digest. The stars, Jane Wyatt and Dana Andrews, are outclassed by the supporting cast which includes Lee J. Cobb, Arthur Kennedy, Sam Levene and Ed Begley. Ella Kazan directed.

Of Mice and Men (1940), Sunday,

Aug. 31, 2:00 pm, Channel 2. Lewis Milestone directed this grimly realistic version of John Steinbeck's novel and play about a slow-witted giant who has to be killed by his best friend. With Lon Chaney, Jr., Burgess Meredith and Betty Field.

The Pirate (1948), Wednesday,

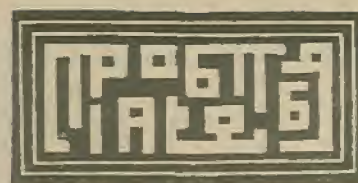
Sept. 3, 3:30 pm, Channel 7. Judy Garland plays Manuela, an aristocratic young woman who longs to be seduced by the infamous Caribbean pirate, Macoco. Gene Kelly plays Serafin, a lowly actor who pretends to be Macoco in order to woo the virtuous Manuela. This preposterous musical farce, adapted from an S.N. Behrman play, is overdressed, over-written, and overacted, but the stars are at their spirited best and the musical numbers, by Cole Porter, include the classic "Be a Clown" (which Kelly dances first with the great Nicholas Brothers and, in the finale, with Garland). Vincente Minelli directed.

Rancho Notorious (1952), Thurs-

day, Sept. 4, 10 am, Channel 2. Marlene Dietrich plays a frontier madam who crosses paths with various frontier gentlemen, including Mel Ferrer and Arthur Kennedy. This stylish western is one of the better Hollywood films made by the great German director, Fritz Lang.

The More the Merrier (1943),

Friday, Sept. 5, 8:00 pm, Channel 2. George Stevens directed this "screwball" comedy about two men sharing a single woman's apartment because of a wartime housing shortage. The performers (Jean Arthur, Joel McCrea, Charles Coburn) are charming, but the picture doesn't seem as funny as it must have during World War II. Maybe you had to be there. ■



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More Folk music: Mike Fletcher and Tom Hobson, Aug. 21; Jane Boss and special guest, Sept. 4, 6:30 pm, Lurie Rm., Main Library, Civic Center, SF, free.

Summer 75, performances with the group show: Daniel Kelly presents "Vicarious Video Tracts" and "A Question of Measure," Aug. 21; Darryl Sapien's "Splitting the Axis," Aug. 26; Alan Goodman's "Ear Stops Record," Aug. 28; "Segue," a video performance by Richard Alpert, Sept. 2; Motion: The Women's Performing Collective presents "Your Ceiling Is My Floor," Sept. 4, all 2-5 pm in Gallery A of the University Art Museum, 2621 Durant, Berk., 642-0808, free.

Pianist Thomas Turin, Aug. 22, 8 pm, with Rameau, Casadesués, Ravel and others, Community Music Center, 544 Capp, SF, 647-6015, \$2.50.

Count Basie and his Orchestra, Aug. 22, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7-\$5.

SF Symphony at the Concord Pavilion: Edo de Waart conducts and pianist Misha Dichter solos, Aug. 22, 8 pm, in an all-Brahms program; de Waart conducts with soprano Marilyn Horne, Aug. 23, 8 pm, Rossini's Overture to William Tell, Berlioz's Symphonie Fantastique and more; Seiji Ozawa conducts, Aug. 27, 8 pm, program features four Japanese performers in a composition for Dag Hammarskjöld's "Markings", all at the Concord Pavilion, 2000 Kirker Pass Rd., Concord, 798-3311 and major agencies, \$8-\$5/\$4.50 lawn seating/\$3 lawn seating for under-17-year-olds.

Candlelight Concerts: harpist Ruth Rest, Aug. 22; piano four-hand, Aug. 29, with works by Dvorak, Schubert and Debussy performed by Marigene Malm and John Ponce de Leon; Baroque Ensemble, Sept. 5; pianist Robert Black, Sept. 12; all 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.

Freeform dance, Aug. 22, Sept. 5, 9 pm, taped rock, folk, bluegrass,

African and classical music; bring drums and other instruments to jam, Cat's Paw Palace, 2547 8th St./Dwight, Berk., 841-8500, \$1.50.

Family Light School of Music: Guitar Players of America meeting, Aug. 23, 1 pm, free; Record Company A&R, seminar discussion with Ellen Bernstein of Columbia Records, Aug. 25, \$2/\$1 members; seminar on radio, Sept. 10, with KSAN program director Bonnie Simmons, \$2/\$1 members; 303 Harbor Dr., Sausalito, 332-6051.

Ali Akbar Khan and Zakir Hussain present a concert of classical North Indian music, Aug. 23, 8 pm, Scott Hall, SF Theological Seminary, Seminary Rd., San Anselmo, 454-6264, \$3 to benefit the Ali Akbar College of Music.

Dance Gala, Aug. 23, 8:30 pm, triple-header concert with highlights from the repertoires of Dance Spectrum, Pacific Ballet and Xoregos Performing Company; Palace of Fine Arts, Bay/Lyon, SF, 824-5044, \$7.50.

Bach Dancing and Dynamite Society: Frank Rosolino Quintet, Aug. 24, 4:30 pm; Waldo Carter 20-piece Big Band, Aug. 31, 4:30 pm; Plum Forest Jazz Band, Sept. 7; all 4:30 pm, Half Moon Bay, 726-4143, \$3-\$2.50.

Tumbleweed Dance Company, Aug. 26 and Sept. 2, 9 and 11 pm, Minnie's Can-Do Club, 1725 Haight, SF, \$1 at the door.

Taking Turns, songs by Don Santina and poems by Leland Mellott, with accompaniment by Red Dust, Aug. 26, 7:30 pm, West Portal Library, 190 Lenox Way, SF, free.

In the Exploratorium: cellist Barbara Bogatin, Aug. 27; Mark Levine Jazz Assembly, Sept. 3; harpist Marcella DeCray, Sept. 10, all 8 pm, 3601 Lyon/Bay, SF, 563-7337, 25¢.

SF Symphony Pops with Ella Fitzgerald and conductor Arthur Fiedler, Aug. 29-30, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$10-\$6.

Judy Collins and Tom Waits,

Aug. 30, 2 pm, Greek Theater, UC Berkeley, 642-2561 or dial TELETIX, \$6/\$5 advance.

Loggins and Messina, Sept. 1, 2 pm, Greek Theater, UC Berkeley, 642-2561 or dial TELETIX, \$6/\$5 advance.

Vintage Sounds 1975: George Shearing Quintet with the Bear Creek Boys, Tap dancer Ernie Ware and Swan Song, Sept. 6-7; Cal Tjader Quintet, Sept. 13-14, with Plum Forest Dixieland Jazz Band, Ernie Ware and juggler Ray Jason; both begin 2:30 pm, at the Paul Masson Winery, 13150 Saratoga Ave., Saratoga, (408) 257-7800 or dial TELETIX, \$4.75.

Leo Collignon, classical guitarist, Sept. 7, 8 pm, 1373 9th Ave., SF, 564-6781, \$2.

Blood, Sweat and Tears, Sept. 7, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50.

SF Opera opens the new season Sept. 12 with "Il Trovatore," (sold out, of course); Monteverdi's "L'incoronazione di Poppea," Sept. 13, 8 pm, some orchestra tickets left at \$18.50; standing room \$5 opening night/\$3 other performances, be prepared to line up several hours before the performance at the Opera House, Van Ness/Grove, SF, 431-1210, and major agencies. □

CLUBS

SAN FRANCISCO

Boarding House: Barbara Cook, Daphne Davis and Tom Snow, through Aug. 24; Ellen MacIlwaine, Aug. 26-31; Impressions, Sept. 2-7; Jimmy Buffett and Mirabai, Sept. 6-12; Steve Goodman and Mimi Farina, Sept. 13-14; 960 Bush, 441-4333.

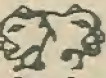
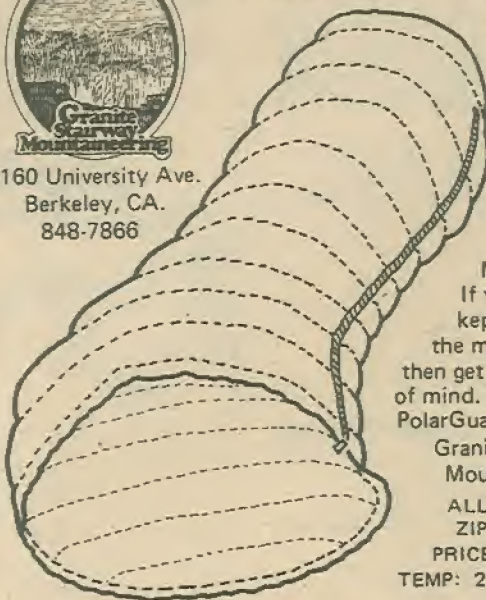
Family Pharmacy: through August, Rachel Gladstone and Laura Goldman, Thurs.; Tom Schwab and Landru, Fri.; Clint Swank and Norman Beals of the Cleveland Wrecking Company, Sat.; Tom Smith, Sun.; 4344 California/6th Ave., MO 8-7755.

Full Moon Coffeehouse for Women: women's open stage night, Aug. 21;

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Wednesday, Thursday: 10:30 AM - 9:00 PM Saturday: 9:00 AM - 5:00 PM

CALL FOR A FREE COLOR CATALOG

Cheryl Hoenemeyer, Aug. 22; Joanie Becker, Aug. 24, 7 and 8:30, benefit for women arrested outside of Kelly's; Cafe, Aug. 29; reception for Lorraine Wong, Sept. 2, opening show of paintings; Annie Russell, Sept. 4; Satcho Akpaa, Sept. 5; Pat McGiniss, Sept. 10, with a workshop on making mobiles; Virgo party, Sept. 11; 18th St./Eureka, 864-9274.

Great American Music Hall: Jerry Garcia Band, Aug. 21; Les Paul and friends, Aug. 22-23; guitar center trade show, Aug. 23-24, noon-6 pm; Vassar Clements, Aug. 26; Oregon, Aug. 29-30; Sonny Terry and Brownie McGhee, Sept. 3; Stanley Turrentine, Sept. 4-6; 859 O'Farrell, 885-0750.

Keystone Korner: Grant Green, Aug. 21-24; Eddie Harris, Aug. 26-31; Joe Farrell, Sept. 2-7; David Liebman, Sept. 9-11; Tony Williams, Sept. 12-14 and 16-21; 750 Vallejo, 781-0697.

Omnibus Cafe: Charles Biscuit Band, Aug. 21 and 28; Ascension, Aug. 22-23; Cam Fuzzy and the Tucker Brothers, Aug. 24 and 31; Mel Ellison Quartet, Aug. 25; Mobius, Aug. 26; Bourbon Deluxe Blues Band, Aug. 27, Sept. 3 and 10; Sneeze, Aug. 29-30; Loose Gravel, Sept. 2 and 9; jazz jam every Sun. afternoon; acoustic music every Sat. afternoon; 1821 Haight, 752-7338.

Paul's Saloon: bluegrass jam, Tues.: High Country, Wed. and Fri.; Cannonball Express, Thurs.; Good Ole Persons, Sat.-Sun.; 3251 Scott/Lombard, 922-2456.

The Reunion: Larry Blackshare Carnival, Aug. 21, 27-28; Frank Rosolino, Aug. 22-23; Gail Muri-bus-Smith Dibson, Aug. 24; Mark Levine Jazz Ensemble, Aug. 25; Roger Glenn salsa band, Aug. 26; 1823 Union, 346-3248.

United State Cafe: Comfort, Aug. 21 and 28 and Sept. 4; Ensign, Aug. 22; Palace Monkey Poets Band, Aug. 23; open mike, Aug. 25 and Sept. 1; Honey Creek, Aug. 27, Sept. 3 and 10; Mobius, Aug. 29; Mirage, Sept. 2; Koan, Sept. 5; Jumpin' Jupiter, Sept. 6 and 12; Richard Cuarda and friends, Sept. 8; Bobby Kent and the Christian Cadillac, Sept. 9; Earth Read-Out, Sept. 11, with Ponderosa Pine, Blackbird and others; Charles Biscuit Band, Sept. 13; acoustic music during the day; 1538 Haight, 864-9559.

Wild Side West: Ladies at Nite, Aug. 21 and 28; Jill Croston and Mike Belanger, Aug. 22-23; poetry with Madelaine Gleason and Ruth Weiss; Miss Jereen O'Brien Quartet, Aug. 29; Betty Kaplowitz, Aug. 30; 720 Broadway, 391-0460.

EAST BAY

Bishop's: women's night, Aug. 22, with bisexual poetry; Gary Lapow and Dan Goldensohn, Aug. 23; BeBe K'Roche, Aug. 24; gay culture night, Aug. 28, with a discussion of Gore Vidal's "Myron"; women's union program, Aug. 29; Fresh Goods, Aug. 30; coffeehouse drop-in, auditions, Aug. 31; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Bill White and friends, Aug. 21; Malvina Reynolds and Janet Smith, Aug. 22; Good Ole Persons, Aug. 23; Barry Olivier, Aug. 27; Will Scarlett and Peter Berg, Aug. 28; Arkansas Sheiks, Aug. 29-30; hoot every Tues., 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: East Bay Stroke, Aug. 21-22; Delta Wires, Aug. 23 and 27; Holly Penfield, Aug. 24 and 31; Frisco Nickel, Aug. 25; Spectrum, Aug. 26; the Shakers and Paul Pena, Aug. 28-30; 2119 University Ave./Shattuck, Berk., 841-9903.

La Pena: CASA benefit, Aug. 21, 7 pm, slide show, music by Luis Orozco, speakers: MASA benefit, part 2 of "The Hour of the Furnaces," Aug. 22, 9 pm, plus a presentation on the Trelew Massacre in Argentina; songs and music by Argentinian singer/songwriter, Bernardo Polombo, Aug. 23, 29-30, Sept. 5-6; film, "Lucia," benefit for NICH, Aug. 24, 8:30 pm; poetry of Latin America, Aug. 26; film series, Aug. 27; presentation about Spain,

Aug. 28; Central American Front program, Aug. 31; poetry of Latin America, Sept. 2; film series, Sept. 3; benefit for Brigada Venceremos, Sept. 4; poetry of political prisoners, Sept. 7; programs in solidarity with the anti-fascist struggle in Chile, Sept. 9-14; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Rick and Salat, Aug. 22; Fresh Goods, Aug. 24 and 31, until 5 pm, plus belly dance; J. C. Caldwell and Rebecca, Aug. 29; poetry every Mon.; Gary Lufson and Susan Efros on Aug. 25; DNA with Ted Ashford and surprise guests, Tues.; Taboo Revue with guitarist Henry Smith, Wed.; open mike and auditions, Thurs.; Bay Area Comedy Troupe, Sat.; 2516 Telegraph, Berk., 841-9070.

NORTH-SOUTH

Andy Capp's: Gary Smith Band, Aug. 21 and 28; Charlie Musselwhite, Aug. 22-23; Burrows-Larson, Aug. 25; Greg Harris, Aug. 26; Rainbow, Aug. 27;

Rym, Aug. 29-30; 157 W. El Camino, Sunnyvale, (408) 736-7472.

Chuck's Cellar: Steamin' Freeman, Aug. 21-23; the Bergans, Sept. 4-6; 4926 El Camino Real, Los Altos, 964-0220.

Sleeping Lady: Sulat and Rick Rosenbloom with Rachel Gladstone, Aug. 21; Pamela Pollard and Bob Ward, Aug. 22; Richie Ray with Le Hot Club, Aug. 23; Samaveda, Aug. 24; poetry by David Simmons, Aug. 25; Hank, Aug. 26; Susan Karp and Kicks, Aug. 28; Frank Kamar, Aug. 29; Happy Valley, Aug. 30 and Sept. 14; Prime Time, Aug. 31; poetry, Sept. 1; Billy Astrodites, Sept. 2; Donna Jean and Country Porch, Sept. 4; Cryptic Research Band with Art Rosch, David Carlson and Bill Craig, Sept. 5; John Allair, Sept. 7; Wild Turkeys, Sept. 9; Mark Robinson and Honey Creek, Sept. 11; hoot every Wed.; 58 Bolinas Rd., Fairfax, 456-2044. □

THEATER

"Boys in the Band," Fri.-Sat., 8 pm, through Sept. 6, presented by Blue Moon Productions; Theatre-in-the-Glen, Glen Park, Elk/Chenery, SF, \$2 at the door.

"Evolution of the Blues," Jon Hendricks returns to the musical history, Wed.-Fri., 8:30 pm; Sat., 7:30 and 10 pm; Sun., 2:30 and 7:30 pm; On Broadway Theatre, 435 Broadway, SF, 398-0800, \$7.50-\$4.50.

"Five on the Black Hand Side," by Charles L. Russell, presented by Oakland Ensemble Theatre, through Aug. 31, Thurs., 8 pm; Fri.-Sat., 8:30 pm; Sun., 5 pm; 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 srs., students.

"Ghosts," a new translation of Ibsen's play, presented by SF Actors Ensemble, Thurs.-Sat., 8:30 pm through Sept. 20, 2940 16th St./Mission, SF, 861-9015, \$3-\$2.

"Glass Menagerie and Other Broken Pieces," a production by New City Theatre Company, including scenes from "Hedda Gabler," "The Importance of Being Earnest" and an original work, Aug. 22-24, 8:30 pm; Belrose Theatre, 1415 5th St., San Rafael, \$3 at the door.

"The Good Woman of Setzuan," by Bertolt Brecht, Thurs.-Sun., 8 pm, through Sept. 28; presented by Berkeley Stage Company at Way Station 99, 1111 Addison, Berk., 548-4728, \$3-\$2.

Improvisation, Inc., theater based on audience suggestion, now in its third year, every Fri.-Sat., 8:30 pm; 149 Powell, SF, 397-5534, \$3/\$2 students.

"In the Midst of Life," musical based on the life of Ambrose Bierce, presented by Triad Productions, Wed.-Fri., 8:30 pm; Sat., 7:30 and 10 pm; Sun., 2:30 and 7:30 pm; at the Stanford Music Hall, University/Emerson, Palo Alto, 324-4751, or major agencies, \$6.50-\$3.50.

"It's Cool in San Francisco," last performances of Les Nickettes' wacky musical, Aug. 25-26, 8:30 and 10:30 pm; Mabuhay Gardens, 433 Broadway, SF, 956-3315, \$3/\$2 advance.

"The Merchant of Venice," presented by Berkeley Repertory Theatre, through Aug. 31, Tues.-Sat., 8 pm; Sun., 7 pm; 2980 College, Berk., 856-4700, \$5-\$4.50.

"P.S. Your Cat is Dead!" James Kirkwood's new comedy, Tues.-Thurs., 8:30 pm; Fri.-Sat., 7 and 10 pm; Sun., 7:30 pm; Montgomery Playhouse, Broadway/Grant, SF, 788-8282, \$7.50-\$5.50.

"She Loves Me," an old-fashioned musical romance, presented by the Masquers, Fri.-Sat., 8:30 pm, through Oct. 11; The Masquers Playhouse, 105 Park Place, Point Richmond, 233-4295, \$3.

"Twelfth Night" or "What the Hell, Let the Good Times Roll," presented by Moment to Moment Theatre, Aug. 21-23, 8 pm, Unitarian Fellowship Hall, 1924 Cedar, Berk.; Aug. 24, 2 pm, Ho Chi Minh Park, Berk.; Aug. 28-31, 2 pm, Foothill

Park, Old Page Mill Rd., Palo Alto, 322-3904 or 327-1704, \$2 donation.

"Whale Honey," a surreal verse play by Diane di Prima, Aug. 21-22, 8:30 pm; Intersection Theatre, 756 Union, SF, 397-6061, \$2.

"The Women," by Clare Booth Luce, Fri.-Sat., 8:30 and Sun., 8 pm, through Sept. 21; presented by the Eureka Theater, 16th/Market, SF, 863-9026 or 863-7133, \$3/\$2.50 srs., students.

GAY

Bay Area Gay Liberation, meets first and third Thurs. of every month, 7 pm, S.I.R. Center, 83 6th St./Mission, SF, 431-1522 for more info.

Gay Coalition Task Force on the Media, working to improve the media image of gay women and men by teaching skills, pushing for more media jobs for outfront gays and actually producing radio and tv spots, regular meetings, call 843-7987 for details.

American Indian Gays (women and men) are forming an organization, to get involved call Wathia at 824-5074, Barbara at 621-3278 and 431-2553 or Randy at 621-4716.

Daughters of Bilitis, regular drop-in raps every Mon., 8-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

Open Lesbian rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

SF gay rap, every Tues., 8 pm, 121 Leavenworth, SF, 922-5247.

Gay rap groups for women and men, every Tues., 8 pm, Lambda Gay Center, Bishop's Coffeehouse, 1437 Harrison, Oakl., 451-1338.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Gay men's rap, every Fri., First Baptist Church, Dana/Haste, Berk., 654-1578. □

MOVIES

Avenue Photoplay: "Are Parents People?" (1925) and Laurel and Hardy in "Way Out West," Aug. 22; Buster Keaton's "Collage," Aug. 29; films at 8:30 pm, Mighty Wurlitzer organ concert at 8 pm, 2650 San Bruno Ave., SF, 468-2636, \$2.

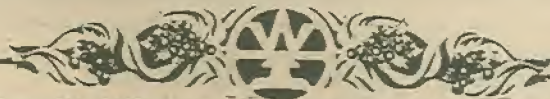
Canyon Cinematheque: Walter Gutman presents the Bay Area premiere of his "Benedict Arnold," Aug. 21, with "Amour de Chocolat"; Curt McDowell presents a retrospective, Aug. 28, to benefit the Cinematheque, including "Wieners and Buns Musical" and "Nozy Tozy"; Personal Visions, Sept. 4, ten films by women, including Barbara Hammer's "Jane Brakhage" and Roberta Cantrow's "Rites of Passage";

continued next page

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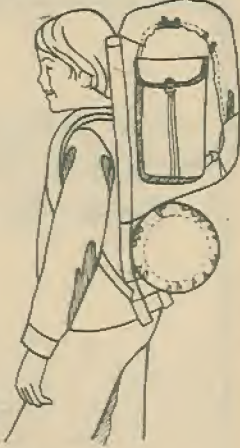


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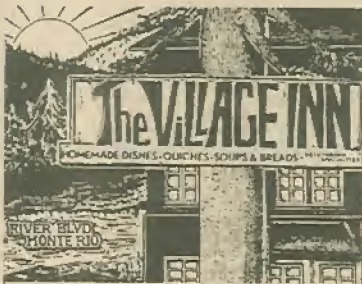
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continued from previous page

Christopher MacLaine Memorial,
Sept. 11, four shorts by MacLaine
with two by Frank Staffacher;
8:30 pm, SF Art Institute,
800 Chestnut, SF, 332-1514,
\$1.75.

First Unitarian Church: "I Heard
the Owl Call My Name," Aug. 23;
"The Madwoman of Chailot,"
Sept. 6; 7:30 pm, Franklin/Geary,
SF, 776-4580, \$1.50/\$1 srs.,
students.

Ingmar Bergman Festival: "The
Passion of Anna," Aug. 21, 8 pm;
SF Jewish Community Center,
3200 California/Presidio, SF,
346-6040, \$2/\$1.50 members,
students.

Inner Research Institute: "Extra-
ordinary Powers" and "Silver
Box," by Michael Wiese, Aug. 22-
23, 8 pm; 131 Hayes/Van Ness,
SF, \$3.

Intersection: Animation marathon,
Aug. 24, 2½ hours of classics
from Donald Duck to Betty Boop,
films at 7 and 9:40 pm, with
live show with Ms. Farfa Knout
at 9:30 pm, \$1.25; Sex, Comedy
and Cheap Thrills, Aug. 31, ten
early comedy shorts at 7 and
9:40 pm, erotica and others at
8:50 pm, \$1; 756 Union, SF,
397-6061.

La Pena: "Valparaiso, Mi Amor,"
Aug. 27; "Sambizanga," Sept. 3;
from Chile, "When the People
Awake" and "The Color of
Blood Will Not Be Forgotten,"
Sept. 10; all 8:30 pm, 3105
Shattuck/Prince, Berk.,
849-2568, \$1.50.

Laughing Man Institute: "Games
People Play" and "Jung Speaks
of Freud," Aug. 22-25; "Kish-
namurti: Life and Death" and
"Carl Rogers-Dialogue," Aug. 29-
Sept. 1; 1443 Polk, SF, 673-7084,
\$1.

Lawrence Hall of Science: "Ver-
sailles" and "Stranger than Science
Fiction," through Aug. 22; "The
Living Stone" and "To Predict
and Control Earthquakes: Coping
with Mother Nature's Bump and
Grind," Aug. 23-31, shown at
11 am, 1 and 3 pm; UC Berkeley,
642-4193, \$1/75¢ srs., students/
50¢ under 12/members, UC
students free.

Marin Film Institute: "Animal
Farm" in animation, Aug. 29-
30, 8 pm at Olney Hall, College
of Marin, Kentfield and Aug. 31,
8:15 pm at the Bolinas Com-
munity Center, Bolinas, \$2.

Midnight Movies: winners and
highlights of the 1974 SF Erotic
Film Festival, Aug. 22-23, fea-
turing Andrew Jaremkov's "Voo-
doo" and Gunvor Nelson's
"Take Off"; the Rolling Stones
in "Charlie My Darling" and
"The Stones at Hyde Park,"
Aug. 30; "Schlock" with "Time
Offed," Sept. 6; eight erotic
old-time cartoon and film
shorts, Sept. 13; all midnight
at the Presidio Theatre,
2340 Chestnut, SF, 921-2931,
\$1.75.

New Dimensions Series: "You

Don't Die Here," "I Think They
Call Him John" and "Now Is
Forever," Aug. 22-24; "I Am
Also a You," "The Gift of the
Magi," "Song to Thee: Divine
Androgyny" and "Omega,"
Aug. 29-31; both programs at
7:30 and 9:30 pm, at the Yoga
Center, 1736 9th Ave., SF,
665-3265, \$1.50.

Pacific Film Archive: two by
Carlos Diegues, Aug. 21, "Ganga
Zumba" at 7 and 10:20 pm and
"The Big City" at 8:50 pm;
Martin Scorsese's "Mean Streets,"
Aug. 22, 7:30 and 9:45 pm, with
Peter Goldman's "Pestilent City";
Kids' Matinee, Aug. 23-24, 2:30
pm, City Adventures, including
"Fur Coat Club" and "Reflec-
tions"; Bergman's "The Seventh
Seal," Aug. 23, 4:30, 7:30 and
9:30 pm; "Rebel without a
Cause" Aug. 24, 4:30 and
8:15 pm; "Badlands," Aug. 24,
6:30 and 10:15 pm; two by
Frank Borzage, Aug. 25, "A
Farewell to Arms" at 7 and
10:20 pm and "Little Man,
What Now?" at 8:40 pm;
Clarence Brown's "Anna
Christie," Aug. 26, 7 and
10:20 pm; "The Story of
Gosta Berling," Aug. 26,
8:40 pm; "Romeo and Juliet"
(1954), Aug. 27, 7 and 9:30 pm;
Godard's "Alphabet" and
Welles's "The Trial," Aug. 27,
7:30 pm in Wheeler Aud.;
two by Hitchcock, Aug. 28,
"Murder" at 7 and 10:10 pm
and "The Man Who Knew Too
Much" at 8:40 pm; "Zatoichi's
Fire Festival," Aug. 29, 7 and
10:25 pm; "The Pitfall," Aug.
29, 8:45 pm; Kids' Matinee,
Aug. 30-31, 2:30 pm, Magic,
Mystery and Mischief, including
"People Soup" and Keaton's
"Haunted House"; "Wild Straw-
berries," Aug. 30, 4:30, 7 and
10:45 pm; "The Outlaw and
His Wife," Aug. 30, 8:40 pm;
"The Gay Desperado," Aug. 31,
4:30 and 7:45 pm; "Summer
Holiday," Aug. 31, 6:05 and
9:20 pm; two by Josef Heifitz,
Sept. 1, "Lady with a Dog" at
7 and 10:20 pm and "Belated
Flowers" at 8:30 pm; King
Vidor's "Hallelujah," Sept. 2,
7 and 10:10 pm; "Check and
Double Check," Sept. 2,
8:55 pm; "The Seven Samurai,"
Sept. 3, 9 pm; "Pierrot Le Fou"
and "Bonnie and Clyde,"
Sept. 3, 7:30 pm in Wheeler
Aud.; "The Seven Samurai,"
Sept. 4, 7:30 pm; two by Monte
Hellman, Sept. 5, "The Shoot-
ing" at 7 and 9:50 pm and
"Back Door to Hell" at 8:30 pm;
two by Bergman, Sept. 6, "Briik
of Life" at 4:30 and 8:15 pm
and "Ditte Child of Man" at
6:20 and 10 pm; "Lady Be
Good," Sept. 7, 4:30 and
8:10 pm; "The Joy of Living,"
Sept. 7, 6:30 and 10 pm; two
by Raoul Walsh, Sept. 8, "Klon-
dike Annie" at 7 and 10 pm and
"Me and My Gal" at 8:30 pm;
"It's a Gift," Sept. 9, 7 and
9:30 pm; "Sons of the Desert,"

Sept. 9, 8:20 and 10:50 pm;
"The Bad and the Beautiful,"
Sept. 10, 7:30 pm; "What
Price Hollywood," Sept. 10,
9:30 pm; "Masculin Feminin"
and "Le Depart," Sept. 10,
7:30 pm, in Wheeler Aud.;
Luchino Visconti's "Le Terra
Trema," Sept. 11, 7 and
9:45 pm; "Ride in the Whirl-
wind," Sept. 12, 7 and 10 pm;
"Flight to Fury," all in the
University Art Museum (unless
otherwise noted), 2621 Durant,
Berkeley, 642-1124, \$1.50/75¢
before 6 pm/\$2 in Wheeler Aud.

SF Libraries: "European Tapestry"
and "A Place to Live," Aug. 22,
7 pm, Visitation Valley; Chaplin
in "The Tramp" and "The Gold-
Rush," Aug. 25, 2 and 7:30 pm,
West Portal; "Friendship First,
Competition Second" and "For-
bidden City," Aug. 25, 7:30 pm,
Western Addition; "Logging
Railroads of the West" and
"Narrow Gauge Train to Silver-
ton," Aug. 26, noon, Lurie Rm.,
Main Library; Laurel and Hardy
in "Another Fine Mess," "Busy
Bodies" and "From Soup to
Nuts," Aug. 26, 2 and 7 pm,
Excelsior; "California Centen-
nial" and "San Francisco's
Ageless Cable Cars," Aug. 26,
7 pm, Parkside; "Historical
Relics Unearthed in China,"
and "2100 Year Old Tomb
Excavation," Aug. 28,
6:45 pm, Lurie Rm., Main
Library; "Safari Shores" and
"Treasures of Italy," Aug. 29,
2 pm, Visitation Valley, all
free.

SF Museum of Art free films:
Thor Heyerdahl's "Aku Aku,"
Aug. 21, 1 pm; "Ivanhoe,"
Aug. 26, 1 pm; "The Point,"
Aug. 28, 1 pm; all free. Regular
film series (not free) reopens
Sept. 5, call for schedule, Van
Ness/McAllister, SF, 863-8800.

Surf: "The Harder They Come"
and "Gimmie Shelter," Aug. 21-
23; "Bringing Up Baby" and
"My Favorite Wife," Aug. 24-
25; "The Conformist" and "The
Mattei Affair," Aug. 26-27;
"Children of Paradise" and "A
Day in the Country," Aug. 28-
30; "Juliet of the Spirits" and
"Persona," Aug. 31-Sept. 1;
"Thieves Like Us" and "McCabe
and Mrs. Miller," Sept. 2-3;
"Harold and Maude" and "The
Apprenticeship of Duddy
Kravitz," Sept. 4-6; "Borsalino"
and "That Man from Rio,"
Sept. 7-8; "The Servant" and
"The Go-Between," Sept. 9-10;
"The Wanderer" and "Hiroshima
Mon Amour," Sept. 11-13; "The
Bride Wore Black" and "Le
Boucher," Sept. 14-15; Irving/
46th Ave., SF, 664-6300, \$2.50.

United Prisoners Union and
Winter Soldier Organization
present "Battle of Algiers" and
"Teach Our Children," Sept. 5,
8 pm, St. Mark's Church, 2314
Bancroft, Berkeley and Sept. 6,
8 pm, United Mission Church,
23rd St./Capp, SF, \$1.50 dona-
tion. ■

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PERSONALS

I wish to meet a woman to accompany me to jazz shows. Prefer intelligent, appearance-conscious person. I'm a non-white American male in 20's. No car, subdued, regular income, foxy-enough looks. Call 655-7868 afternoons or weekends or write: Box 1156, Berkeley, CA 94701.

Attractive bisexual woman, 25, new to Bay Area, interested in friendship with open couples or single women. Box 197, 342 Jones St., SF 94102.

Male sexual fantasies wanted. Anon. guaranteed. Compiling book. Send to P. O. Box 87, Berkeley 94701.

MONTY PYTHON, Lily Tomlin, Lilly, Tennis, Running, River-rafting, 27-35, Introversion, Houses, Ping-Pong, Face-talk, Rapping: James 239-0456.

Single father (36) and son (6) family desire weekend or overnight company of lady friends at my country home (Marin). Outings too. Children welcomed. Uninhibited, discreet. Box 381, Woodacre, 94973.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, Open 24 hours.

Obedient male, 35, will do housework for attractive, domineering woman. No charge, no strings. 661-5008.

Intelligent man, 39 (looks 32), attractive, accomplished, sexually free, commune founder, seeks similar women, couples for lasting, non-possessive friendship. Box 1228, El Cerrito, 94530.

Aware, talented woman, desires to meet unique, attractive and unattached woman. Box 13069, Station E, Oakland, CA. 94661.

COUPLE, warm, aware, growing, wish to meet other couples who are committed to personal growth and are sexually liberated. We are professionally involved in the growth field; love the outdoors, music, massage, adventure & sharing with others and are attractive (M-32, 6'1"; F-25, 5'4"). Let's get together and see how it goes. Write P. O. Box 3100, Berkeley 94703. Especially interested in meeting couples who are hesitant to answer ads, like ourselves.

Art Grad, Naturalist, W/M, escort two slender Fems, coastal nude beaches, mutual benefits. Humor, active build, 40's. Jack, #232, 625 Post, SF 94109.

Loving, married couple, 25 & 27, seeking couple for intimate friendship. Bisexual OK. Box 5109, SSF 94080.

You are the eternal feminine: petite, sensuous, ageless. You prefer picnics to haute cuisine, animals to people, yourself to anyone. You have few clothes, one perfume (L'Heure Bleu?), many fantasies. You feel tingle in fingertips; you sense wonder in pebbles; you hear paragraphs in silence. Who are you? Come share. Toby; tall trim fifties Pisces male. Box 494, Orinda, California.

If thou of fortune be bereft
And in thy store there be but left
Two loaves, sell one and with the dole
Buy hyacinths to feed thy soul.
James Terry White

Seth Loves Mira

Attractive, sensitive, together man, unattached, 30, with sense of humor, seeks caring, loving relationship with woman, hopefully 21-40. Am 5'11", 160, blond. Have M.A., close to Ph.D. Teach Preschool. Am humanist, compassionate, dig Rogers, Maslow, Laing, good films, fun, Judy Collins/Baez. Am published poet. Diverse interests. — film, athletics, folk, classical music, well read, love children. Seek attractive woman who shares basic humanistic values, is empathic, sensitive, open, forthright, genuine, no games, capable of really caring, of giving as well as receiving. I'm not interested in just sex or in instant sex. Am sincere. Eric, 437 1/2 Hyde, #615, SF 94109 or call (415) 527-7951.

Do you have Class? 2 attractive, energetic, intelligent young women desire to meet established men. Seeking cultural companionship. P. O. Box 2395, Martinez.

MEDITATION, hiking and talking, Bach, the Airplane, and computerized musical instruments. Interested in extended but open relationship. Want intelligent woman to explore this and other realities. I'm male, 30, in good physical and spiritual health but lonely for interesting companionship. Box 6652, SF 94101.

Single man 32 seeks girl for dating. 584-8329.

Discreet male desires sensitive, sensual female for dancing, free beaches, communication, friendship, future: Not just sex, 635-7586.

Independent, attractive widow with accumulated wit, wisdom, warmth desires contact unattached, uncommon man over 50 for occasional sharing joys, vicissitudes country/city living. Box 727, Sonoma 95476.

Unpretentious and gentle man, 38, 5'8", partner in open marriage, wishes to meet woman in 30's or 40's to develop honest and mutually rewarding friendship. Would like to share interests in poetry, people and places. Please write P. O. Box 2058, Burlingame, CA 94010.

Two hearing people looking for deaf person to tutor us in intermediate sign (Ameslan and SEE). Cash or trade. Birrell and Nancy, 1926 Fell SF 94117, 387-0409.

If I asked you for \$2500 to assist in fulfilling my life dream what would you ask of me in return? John c/o 265 Adams St., Oakland 94610.

Cool, shy forest person emerging into secure sea person. As fruitful, warm sea people are nothing without caring, thus am I. So needed: one caring, understanding trim W/Fem, 25-30 for marry with blk/M, 32 trim 6' 170 lbs. Am gentle, responsive, loving & into bicycling, movies, music, walks, togetherness. 653-9128.

Wanted: attractive young lady who likes being single but would also like uncomplicated liaison with exceptionally handsome young man, age 30, highly educated architect and photographer. P. O. Box 9305, Berkeley 94709.

Astrologer/Teacher/Inventor (12/11/42, 12:30 A.M., W.T. N.Y.C.) gentle, compassionate, very alive, feeling and aware, good cook, doing Kriya yoga, Tai-Chi, meditation, healing and massage, living in Magic Bus: I need my feml cntrprt deeply in touch with her inner self & the natural world, highly conscious, open, refined, spiritually oriented & creative: a being struggling to attain peace, wisdom & value. Carl Rising Star, box 386 at 841-6500.

Athletic-Poetic
Plain-looking, 54, seeks slender woman 45-53. Call 863-8288 (SF) after Aug. 26.

Young man would like to share private nude sunbathing with an attractive young lady. P. O. Box DF, Belmont, California 94002.

Berkeley area woman, 37, slender Gemini, seeks single man, 30-45, who is honest, interested in open communication, in touch with his emotions, who has a sense of humor and is somewhat intellectual. A man who affirms himself and his fellow creatures. P. O. Box 763, El Cerrito Main.

Sensitive, humorous, intelligent, sincere W/M, 22, 5'7", seeks beautiful young woman to enjoy life with. Write: 490 Geary, #701, SF 94102.

Attractive women who sympathize with Berman's City Magazine article, PLEASE write me. 27, 5'9", 160 lbs., normal. Mr. Davis, c/o 2057 Bush St.

Outrageous, joyous man 31, looking for a woman. I like fine wine, stained glass trips to the mountains, Victorian houses, meditation and EST. John Herrick, 524-6669, 841-6500.

Aging satyr willing to try to correct emotional imbalance in attractive, fastidious woman via recondite eroticism. Picture etc. desired. Main P. O. Box 6822, SF.

Serious-minded black man, inmate at Vacaville, would like to correspond and have visits from people interested in politics, history, writing and music. Will gladly respond to all letters. Walter E. Randall, PO Box 2000, M-203; Vacaville, 95688.

Liberated American male, artist, W/44, appreciates the grace of Asian women. Would love to meet liberated Asian/Eurasian lady 21/44, mild madness acceptable. Robert, Box 1017, Sausalito 94965. 332-3199.

White business man, clean, considerate, 47, 145 pounds, visiting SF in September desires female under 35 to escort for 3 days. No drugs, fatties, or \$\$\$\$. If compatible, following 3 days in Las Vegas. For more information write: Frank Mancuso, 2637 James St., Syracuse, N.Y. 13206.

Attractive slender professional couple, thirties, with playful, relaxed, sensual life style would like to meet an intelligent, together bl woman for a warm exploratory friendship. Call 854-6358.

Record man, 26, seeks attractive female, for get togethers, send returnable photo, interests & phone number. Lenny Lite, 1415 Wythe Place, New York, N.Y. 10452.

Strong, irreverent selfish man, 50 - yet a gentle poet - seeks sensuous, docile woman. Martin, 763-3692.

W/M 33, tall, good-looking, well cultured & traveled, into the Arts, desires to meet an attractive female of any age for a warm serious relationship. James, 661-9786.

Literary researcher, 58, seeks woman writer for collaboration and companionship. 861-0614.

Oriental ladies want to write you. Names, ages, photos, free! Cherry Blossoms, Stehefkin, WA. 98852.

Doing Time and Looking for Love. Girls over 18, please write: James W. Lanford, Box B #34437, Florence, Arizona 85232.

Fantasy
I would like to join an imaginative woman in realizing her erotic fantasy or secret wish, and/or exploring together the possible (nondestructive) modes and moods of loving. You can impose ground rules; I'll have some too. I'm a professional man, 32, intelligent, playful, explorative, honest, affectionate, nonjudgmental. Never tried this before. Write George, 2503 Ellsworth #2, Berkeley 94704.

Looking for woman, 25-35, with common sense and easy going, to enjoy country life. Send resume/photo to: Gordon Hayes, Myrtle Point, Oregon 97458.

BUSINESS PERSONALS

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Aunt George's birthday has rolled around again and you have no ideas for a gift and no money to pay for it? Ta-dah! Come slave away at the GUARDIAN subscription dept. for 4 hours and give George a cherished GUARDIAN subscription. Call our gift consultant at 861-9600 for details.

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Anything for Anybody. Call 444-7411, ext. 194. Leave message.

Building management by non-smoking, non-drinking, mid-age woman with 2 cats. Needing quiet, permanent housing near shopping and transportation. (415) 626-7507.

HELP US SPEND \$58,500

Non-profit media company seeks \$6,500 (10% matching grant) from private or public sources to finance innovative rape prevention education project for teenagers. Tax deductible. ODN Productions, 843-1217.

Small custom frame shop/gallery (SF) suit one or more young people. Terms acceptable. Will train if necessary. Call evenings, 387-7290.

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Attention Therapists and Teachers. Experienced video operator with equipment would like to work with you and your clients. 586-0626.

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Western Wear
Gigantic Garage Sale
September 8-13/15-20; 10 am - 6 pm
1445 Valencia, Between 25th/26th St.

An invitation to an exciting career. Earn up to \$300 week/fulltime or \$195/pt. Call 567-5275/775-5551.

Someone to rollerskate with? Call Rent-A-Friend. 444-7411, ext. 195.

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Specialists For Small Businesses. Responsive To Your Needs. Prompt Service, 23 Years Experience. M. Gold, 861-2363.

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Bay Guardian seeks one who is well-acquainted with manual typewriter innards for repair work. Willing to pay or swap ad space. Call 861-8035 and ask for Eunice Underwood.

MANAGEMENT AND SALES TRAINEES: Only sharp, ambitious, creative people need apply. No experience necessary, rapid advancement possible for those well-motivated. Call 922-5718 6 pm - 10 pm for appointment.

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FOR SALE / WANTED ads only.
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1. Ads **MUST** be private party ads.
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3. Price **MUST** be included in the ad.
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Ladies Bike 3-speed English, good condition \$45. 994-7869 eves.

Who wants yesterday's papers? '73-'74 Rolling Stones. Free. Candy 861-8033.

Western-style fringed leather jacket. \$50. Call 668-2148. Eves.

Tent 10x12 screen windows cottage type slps 6, need ples. \$50/offer. Deborah 626-7506.

13 queen-size headboards. \$25-\$35 Call 626-7506.

6 carpet display standing type. \$10. 626-7506.

1 hook-on leg rest. \$35. 626-7506.

3 new lockers with four compartments apiece. \$10. Call 626-7506.

450 yards of muslin. 50¢ yd. Call 626-7506.

1 carton Hoover vacuum attachments 2800 Pixie cleaner. \$5. Call 626-7506.

1 hanging mirror, 2 1/2'x4 1/2', \$10. Call 626-7506.

Burmese cats, 1 male, 1 female. Neutered, beautiful. \$50 each. 658-2996.

Free bottles for home-brew. Perfect for re-capping. Eric 849-2568.

Classifieds strike the right note. 861-8033 for more info.

Wanted: Sturdy, good cond. steamer trunk. \$20 tops. Candy, 861-8033.

16 mm color (Neg/Rev) raw stock \$6.50/100 ft. 826-9292.

Gourds, raw uncut. For musical instruments, etc. 25¢-\$5. 841-5974.

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One picture is worth 1,000 computers. Contact sincere people from our photos. 100 photos \$3.00, 200 \$5.00. Specify m/f. Land of Venus Enterprises, Box 34304 (G), 66 Leland Avenue, San Francisco 94134.

Gestalt Institute of San Francisco LIFE/WORK PROGRAM

In the past many people not interested in becoming Gestalt therapists but who are committed to their continuing personal growth have expressed a desire to experience some form of training with us. For these people we have created a Gestalt Life/Work program.

The focus is on integrating Gestalt into our daily lives: enriching personal and interpersonal activities, developing forms of community life and social interaction that nourish and sustain the whole person, and humanizing organizations and social and political systems.

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Starts Wednesday, Sept. 10. For further information please contact Gestalt Institute of San Francisco, 1719 Union St., SF 94123. (415-776-4500)



Encounter Groups For Open Relations Twosomes-Threesomes Moresomes

OPEN CIRCLES

We get together to share the joys & implications of open relating & improve our communication with each other.

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THE GUARDIAN needs STRONG phone solicitors to help introduce our new weekly paper into the waiting world: part-time, evening hours, both in SF and the East Bay. AFTER WED., AUG. 27 - call Jerry, 824-760 824-7600, 2-5 pm.

College Students - become a Bay Guardian Campus Rep. and earn extra money. See ad page 6 or write to the Bay Guardian distribution department. No phone calls.

BE A GUARDIAN ANGEL!

For each 4 hours you volunteer (eves preferred), we will rain a Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Jerry, 861-8033, Monday through Thursday, 4-9 pm.

Wanted: salesperson to obtain retail outlets to carry the Bay Guardian in the East Bay. Am looking for someone residing in the East Bay, preferably with a car or with ability to bus. Salary plus commission. Call Debora 626-7506, afternoons.

The Guardian Classified Dept. needs a solid phone salesperson. Organized, hardworking, personable. Experience necessary, plan on some outside sales-work. Call Steve, 861-8033, AFTER Aug. 25.

Spend a day at Stern Grove some Sunday when there is a concert and earn a Guardian subscription passing out back issues (free to all). Approximately 4 hours work. Call Deborah 626-7506 afternoons. Prefer people with cars.

ADVENTUROUS?

Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up with Susan at 861-9600.

Stuff envelopes at home. Make \$25 per 100. Starting kit \$1.00. Don Bogart, Box 62, Arcata, California 95521. (708 9th Street, Arcata).

RIGHT LIVELIHOOD

Part or full time positions in our expanding association. Beautiful opportunity for right persons. 221-3888 before 7 p.m.

Wanted. Responsible woman as home-maker to woman physician and 12 year old. Oakland Hills, excellent area, private room and bath. 658-5913.

Conscious-Responsible Couples wishing alternative to 8-5 grind and financial independence call 527-0789 for personal interview. Enterprise Design Associates.

Free rent in exchange for 15 hrs per week housework. Must have car. 863-0467.

Housekeeper wanted: Rooms, private bath, board and \$125 per month in exchange for 30 hours (6 days) per week cooking and cleaning in comfortable Pacific Heights mansion. References necessary; 921-2550 and leave message or send letter to Dr. Badgley, 2550 Webster, SF.

Counselor (student position) - Psych. Halfway House. Full-time. \$400/mo., begin 10/1. 664-4876.

EXPERIENCED COPY EDITOR wanted for new national monthly. Prerequisite: Three years copy editing with book publisher or magazine. Resume to New Dimensions, P. O. Box 11106, SF, 94101.

Beautiful/original handmade clothes wanted for new store in Oakland. 655-7461.

Freelance writers needed for new film magazine aimed at general audience. Get further information/send queries to Film Buff, 2309 Van Ness, San Francisco 94109. 776-2206.

WE'LL TURN YOU ON

to odd jobs and home repair. Black Bart Brigade - A worker's referral service. 282-7851.

EMPLOYMENT WANTED

I am a seamstress. I do altering, mending, and creating at reasonable rates. Joanne 826-5540.

Secretarial/sales in travel agency. Experienced. Fluent: English, French, Dutch. Typing. Shemim 647-1480.

Unemployed Woman; Ballet dancer; experienced waitress; and artist/photo model, seeks p/t work. 285-3622. Sharon.

News photographer on 33,000 circulation Midwest daily, 29, ex-editor of small weekly, seeks meaningful job in photography/graphics and/or writing. Magna B.S. in Journalism. I'm fed up with media hype; my concerns are professional commitment and personal growth. Write: G. T., 808 Countryside, Mundelein, Illinois 60060.

Experienced clerk/typist, 28, seeks permanent part-time employment - music/entertainment/film/art oriented. Afternoons/evenings, SF or Marin - Kris 383-1736, 1-5 pm.

I'd like to work for you. College graduate, math-econ major, with three years business experience and varied analytical and verbal skills. Call Ron at 457-6671.

Brilliant, versatile woman, experienced group leader, therapist, teacher, tired of fiddling with people's lives, seeks interesting, remunerative office position, civilized hours (20-25 wk), salary, Typing OK, good with figures, excellent with people, quick learner. Judith Bess, 653-9923 or 652-9633.

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I buy books, paperbacks & hardcovers. Some LP's too. Call 654-8231.

SF Women's Center/ Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

METAPHYSICAL

Tarot card readings. Pay for Tarot and get a psychic, or Palm reading free! 922-4414.

I am a seamstress. I do altering, mending, and creating at reasonable rates. Joanne 826-5540.

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September 8th Do you want to take advantage of the opportunities for creative change? Capella, Uranian Astrologer. 563-1339.

PALM READING

Emotional, practical and spiritual consultation - no shuck. People's prices - psychic housecleaning. Rebecca, 282-7039.

ASTROLOGICAL SERVICE Charts . . . natal, progressions, and transits. Know the tides in your life. Cali Lauren, 841-6500, ext. 447.

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Furniture and Collectibles 1369 Haight St., 626-5407 12-6 Daily, Closed Sundays

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Extreme & fine clothing from the 1920's, 1930's & 1940's, Kimonos, Chinese robes, white Victorian lace & embroidered clothing. 552-3597 anytime.

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

French Doors, used, We gotta lotta. Lotsa sizes and styles. 845-4751

Oak sewing rocker (nu cane). Staghead. Oak Wardrobe with mirror. Barber Chair, red leather. Cheap. 922-2521.

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27 foot Chris Craft 1966 210 H.P. VHF D/S. \$7000 921-2021.

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Supplies, crafted items, and places to sell them. You'll find them in the Guardian Classifieds. 861-8033 for more information.

Crochety Chevrolet Caprice (1966 station wagon) in good condition but needs new owner. V-8, power brakes, etc. \$500. 626-0537.

ENGINE TUNE-UP SERVICE Foreign/U.S. Labor only \$9 to \$15 Phone: 585-8019 (mornings or eves.)

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MENDOCINO COUNTY - lovely wooded lot equals (approx.) 9 city lots. Country-club-like facilities in conservation forest. Paved roads, utilities. \$3,000 down, assume monthly payments/\$50. 931-2419.

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Folks starting sister farm to Tennessee Farm need farmable California land. Call 454-6036.

50 acres, S. Humboldt, cabin on year-round stream. Good road on secluded flat. \$19,500. (415) 322-8151.

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Warehouse space for rent in alternative community garage. Inquire, 863-1431.

Room in the Berkeley Women's Health Collective, 15' x 19' for organizational or studio use. \$150/mo./neg. Access to exam rooms and storage space. Women preferred. Amy 843-1437, days.

SPACIOUS SUNNY 1-BR APARTMENT in pleasant building near Civic Center. Hardwood floors. Walk-in Closets. Tile bath. \$165. Dave 621-2781.

Sleeping Room-quiet-newly painted-Duboce Triangle area. \$45 mo. Phone 861-7136.

Studio in rural Woodacre (Marin, 30 min. to SF) 1000 sq. ft. Adjacent woodworking shop. Currently used for performance-video arts work. Ideal flexible environment for other creative situation. 488-4767.

GARAGE/WAREHOUSE 800 square feet. Central SF. Private Entrance. Totally Secure. \$100/mo. Morgan 826-5222.

\$165 sunny spacious one bedroom. Beautiful quiet building. Good residential area. Haight near Laguna. Smaller studio \$90-\$135. 861-8610.

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Artist needs studio space - preferably in Haight/Parnassus area. Mike 655-6578 days.

Let me fix up/repair and occupy your cottage/garage apartment in exchange for rent reduction. Responsible, skilled, young woman. Candy (weekdays) 495-3350.

\$25 Reward

For information leading to house rental - 4 bedrooms, yard - Noe Valley, near BART, or Berkeley. Call Nancy 566-1582 or David 665-3346 before 10 pm.

Seeking small cottage with space for garden. Berkeley or thereabouts. Lola 548-0509 or 648-7824.

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4 Room Flat, Garden, darkroom, primal box, Sept. 16 - Nov. 1st, \$315. 285-0828. Dolores Park.

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Seeking a shared living situation? \$5 gives you access to our listings of 200 vacancies until you move into a new place. 564-6888, Mon.-Sat., 2-7 pm. NEW ADDRESS: 451 Judah St. Seeking a roommate? List with us FREE.

Share our beautiful Victorian flat: bay-view, fireplace, sunroof; meal-plan; nice people, mid-20's. Own room, \$96. (No smokers, no pets, please.) Near Marina. 771-6549.

Straight woman, 25ish, to share Bernal Hts. house with same. Yard, view, garage. \$95/mo. plus util. No smokers, children. Nancy, 824-3353.

Horatio House is a cooperative household-family. Living space for a woman available now. Non-smoker. \$100/mo. 922-7181.

Woman, est graduate, share Russian Hill flat with 2 others, fireplace, cablecar line, \$108 mo. plus utilities. 928-0427.

Oakland - House to Share 2 bedrooms near Lake Merritt, bus lines, quiet area. \$90 & \$95 plus utilities. 465-3216.

Woman (34) and son (8) wish to share nice 4 bedroom home - North Berkeley with single parent and child - available Sept. 20. 527-4283.

2 bedroom house, near Bart, buses, Co-op. \$100/month, not including utilities. Privacy respected. 548-0502.

Large, unfurnished house to share; Own room; Cooperative food and maintenance; Fireplace; \$75/mo.; Unfortunately in Hayward. Steven, 886-1146.

Semicomunal Haight household seeks friendly, responsible persons. Own room, share food. Must like animals. 387-0409.

Houseboat to share for mellow, employed man, non-smoker, no pets. Sausalito. 332-6318.

Happy, employed, together woman, 24-34, needed to share Russian Hill flat with woman and man. Own sunny bay window room with view. Nurse or stewardess preferred. \$100/mo. 433-6130.

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\$125 Sunset Victorian near Golden Gate Park, real home atmosphere, furnished, own bedroom, deposit. 665-2487.

Sunny room in beautiful, spacious house for creative woman or couple. Planted garden, huge fireplace, gracious living throughout. Live w/one woman and two men. \$100 rent & \$125 deposit. Vegetarians only, please. 661-8775.

Mellow, responsible, straight woman wanted to share in established collective large Victorian house. Haight, Bob, 864-8522 evenings. \$89 plus utilities.

Reasonably neat, entertaining, non-rigid over-30 person to share, help fix a big, empty, sunny Mission flat, yard, with woman writer. \$93. 282-1748.

\$165 Sensitive, intelligent couple with sense of humor seek same to share large sunny home, top of Bernal Heights: panoramic view, modern kitchen, 2 bedrooms, hardwood floors, large deck & terrace garden. 922-2521.

Share Noe Valley house with 2 women, man, and dog. Seek responsible non-smoker, over 25 who wants a clean, cooperative, communicative home. \$85 plus utilities. 648-6079.

3 Feminists want fourth to share Sunset home. Grad student or working woman preferred. \$97/mo. 665-8852.

\$110 + 1/2 PGE. Share 2 bedroom 2 bath furnished house in El Cerrito with employed black man, 33. Near bus/stores. 25 minutes from SF. Prefer one employed person (any race) 35 years or under. 527-5658.

To rent: Nice size room in spacious Victorian flat, view of city, studio space, domestic care, fireplaces, \$127. Call 567-3668, ask for Walter.

Woman wants working woman/grad student to share sunny, spacious two-bedroom flat. Parking. \$155 + low utilities. September 1st. 848-6280.

Male (straight, 27+), to share huge furnished Vict. flat. Two separate baths, own bedroom, garage, no pets. \$145/mo. Call Ducee 445-9640 (days) 564-7516 (eves).

Person, straight, 28-33, communicative, to share 2 bedroom, 2 fireplace flat, Nob Hill location. \$150/mo. Eves til 10 pm, Weekends, 776-0279.

Woman wanted to share sunny 5-room flat with same. Noe Valley, fireplace, piano. \$132.50/month. 861-1645.

Male/Female to share large Victorian flat — Richmond District — garden, cats & good company. \$80/month + utilities. September 1st. 752-7544. Non-smoker, please.

PERSONAL GROWTH HOUSE
See ad under Lifestyles.

SHARE RENTALS WANTED

Male, 35, Italian-Portuguese, Boys Club counselor, new in area, seeks share rental with group in Richmond, CA. 235-3921. Leave message. J. Volpa.

Woman, 28, with boy-child, 4, seek part-time space and childcare in SF. Trade for part-time space and childcare in rural Sebastopol. Emma, (707) 823-8289.

Lawyer, seeking living space with compatible woman/women/group for about \$100 per month. Call Bill - 563-0527.

Fine cook wants lodging in congenial home for p.t. work; into side-real astrology, writing and music. Have dog and car. Karen 863-0467.

Working woman and 6 1/2 year old boy seeking two rooms in a house with other adults and children. (Berkeley-N. Oakland.) We would like to share meals, chores, energy and communication. Mickie 848-0909.

Vegetarian drummer seeks room in clean Marin house, prefer living with other musicians. Michael, 626-8955.

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Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

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Apartment Sale - furniture, plants, dishes, etc. Aug. 30 & 31 all day, 2500 Dana #7 Berkeley.

Damien Switchboard, a confidential 24-hour telephone counseling service, is having a garage sale from 10-5 on August 23 and 24. The sale will be held at 323 Church Street, at 15th Street in S.F. The money raised will be used to benefit the Switchboard and to maintain the current services. For further information or donations to the sale, Call Damien at 992-5600.

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WANTED

Eunice Underwood is in the market for two used electric typewriters for the Guardian. Call 861-9600.

Bay Guardian needs sturdy old-fashioned functioning manual typewriters quick. Willing to pay. Call Eunice Underwood at 861-8035.

Back issues of beloved Bay Guardian wanted. Vol. 9 #2 and 4. 376-2831.

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... picks guitar, mandolin, autoharp, every Friday night in August at the Sacred Grounds, Hayes & Cole, in the Haight. (The band's available for gigs; call 626-8097, late afternoons.)

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Theatrical, music, dance — Singles/groups. Tempo Living Theatre 453-5533. (auditions also)

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Heinrich Schutz Choir needs SATB, Tuesdays, 7:00 pm, Church of the Advent, 261 Fell Street.

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Old time American, French Canadian, Irish tunes & technique, song backup. \$5 per lesson. Valerie 282-2173 or 861-0227.

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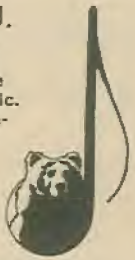
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Creative Photographer. Portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill 655-9101.

Nikomat FT2, 50 mm lens. unused. \$350/offer. Call Eric, 558-2065, M-F, in AM.

Custom B&W darkroom work, 35 & 2 1/4 develop and proof \$2, custom enlarging. 661-8335.

PORTRAIT PHOTOGRAPHY

A technique class on honest portrait taking. Taught by a experienced people photographer. Beginning Sept. 3. Pat Schwarz. 626-5477.

Darkroom Needed. Will share your rent for occasional use. June, 752-4783.

SCHOOLS

Cogswell College

Charitable Trust Since 1887

AE and BS Programs in

Engineering Technology

*Mechanical
*Structural/Civil
*Electronics
*Fire/Safety

Day & Night Programs

COMBINE your LIFESTYLE with your CAREER FULFILLMENT (415) 433-1994 600 Stockton Street San Francisco, CA 94108

INSTRUCTION

BIOFEEDBACK CENTER

Classes, individual training on EEG, muscle, temperature for relaxation, sleeplessness, meditation, concentration. 444-5513.

Aikido for women. Centering/Energy Awareness/Non-violent Self-defense. Wednesdays 7 pm. 1606 Bonita, Berkeley. 527-2907.

WOODWORKING INSTRUCTION

small classes adapted to individual proficiency. 824-6677. SF.

BODY CONDITIONING

For impatient people. Chronicle exercise Columnist Karen Lustgarten teaching classes for toning, strength, and suppleness. 285-1138.

PERSONALIZED HYPNO-TAPES Made especially for you. Increase confidence, motivation, concentration. Modify attitudes, break habits. Relax, reduce tension. Many other uses. List problems, goals, desires. \$10.50, Diana Heckman, M.Sc., Box 4214G, Berkeley, CA 94704.

MASSAGE CLASSES

Learn Swedish and Shiatsu massage. Mondays through Fridays, classes 2-5 and 7-10. \$30 for 4 classes. Powell and Sutter. Call Jill Morrissey at 421-5818 for registration.

LEARN SPANISH

Enjoyably, Efficiently. Native Speaker, M.A. Steve 548-9223.

YOGA TEACHER'S TRAINING

Swami Vishnu-Devananda, author of "The Complete Illustrated Book of Yoga," will be at Vrindavan Yoga Farm, Grass Valley, Ca., to conduct Yoga Teacher's Training Course. September 6 - October 8. Call Sivananda Yoga, 564-2497 for more information.

French

French tutoring & small classes by native teacher qualified & experienced. Phone 771-2699.

HATHA/RAJA YOGA CLASSES

Daily Classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation Courses also. Teachers personally trained by Swami Vishnu-Devananda. International Sivananda Yoga Community; 1385 7th Ave. SF; 564-2497.

COMPUTER ENLIGHTENMENT

Courses for non-computer people with varied backgrounds. Tentative classes: *How to talk to a computer, with introductory FORTRAN. *Minicomputer assembly language. *Building, programming, and interfacing the Altair 8800 kit. Or other areas if desired. Teachers have degrees and over ten years experience. Class size limited: \$20 up per course. Kurt and Becky: 864-2263.

Woodturning Apprenticeship. Write (include phone number): Pagliacco Wood Turning, Woodacre, Ca. 94973.

Learn to win money at Blackjack - I did. Classes starting now. Call Ron at 457-6671.

ACTUALISM (AGNI YOGA) Light-fire methods of expanding and sensitizing human awareness, taught by Ralph Metzner. Introductory experience on alternate Mondays. 566-9100.

PRAXIS, open university for Medieval Studies, needs teachers for Autumn Quarter (October through December). 621-7895.

Got the BLUES? BLOW 'em away! Easy Harmonica Instruction by Cassette. \$5. Dave, 564-8253, 10-5 pm.

Three Month Intensive

JAPANESE COURSE -

On Saturday, 9:00 - Noon Registration date - Sept. 6 Information call: 776-3158 Buddhist Temple (Pine and Octavia, S.F.)

#26 Gestalt and the Body

JOE KAMHI, Ph.D. SEPT. 13-14

Many of our conflicts, habits and attitudes are expressed in different and unique ways through the structure and use of our bodies. We will attempt through the use of energy mobilizing exercises and Gestalt techniques to define, contact and express these conflicts, habits, and attitudes for the purpose of integrating them into the self.

Sat.-Sun. 10-5 pm. \$50. GESTALT INSTITUTE OF SAN FRANCISCO 1719 Union St. SF 94123 (415) 776-4500.

RECORDING COURSES

At BBS you get on board, in session training and experience. Come to free lecture and open house, Monday Sept. 8, 7:30 pm. Production and engineering classes beginning mid-September.

Blue Bear Studios 2403 Ocean Ave., SF, 239-1500

#25 Gestalt for Teachers

PAULA BOTTOME, Ph.D. SEPT. 9 - NOV. 11

A short course for people who teach. We will examine our roles as teachers and as students clarifying our vision of education and enriching our teaching selves with the experience and theory of Gestalt.

10 Tuesdays, 7:30-9:30 pm. \$150. GESTALT INSTITUTE OF SAN FRANCISCO 1719 Union St. SF 94123 (415) 776-4500

COUNSELING

Gay Counseling Service. Individual short and long-term Free counseling for men, women. Pacific Center, 841-6224.

Primal-based, supportive feeling Therapy (intensive, individual, groups). Reasonable fees, experienced facilitator. Ruth, 454-6258, 454-5871.

Richard Morril, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

New Primal Growth Center

THE CENTER WITHIN

Low fees available within training program. Director is former training supervisor of established clinic. Sliding scale. 20 Mather Road, San Anselmo. 456-4588.

Weekend Workshop Clarifying Your Values on Intimacy and Sexuality to get the kinds of relationships you want. Aug. 29, 31 near Calistoga. Shirley Lewis 653-8901.

THE BERKELEY CENTER

Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.

(415) 548-3543

ADVENTURES IN CREATIVITY

From a combination of outside pressures many of us have become what others intend us to be. Often who we really are has been lost or forgotten. Join us in becoming who we are meant to be. Call 777-1323. Groups and individuals. Medi-Cal accepted. Initial seminar free.

COUPLES:

You and Your Significant Other. Intensive/Short-Term: "How to Communicate." Monique Kane, M.A., and Don Chamberlain, Masters and Johnson Trained Therapist. Call 922-7855.

I am a Rabbi and a Counselor. My own teachers are Buber, Nin and Jung. Please call 681-4055.

Men

I am an experienced therapist who uses gestalt techniques in a supportive environment to facilitate self growth. If you have some unresolved feelings that you would like to work on, please call Marty at 843-0256 in Berkeley. My fee is based on your ability to pay. I am also available for supervision of individual therapists.

Private, experienced counseling for your personal, occupational or sexual concerns. Reasonable rates. (415) 776-5911.

SPINAL HEALTH CARE

Free Lecture

Wednesday 7:00 p.m. Dr. Barry Schenker 2122 Union St., S.F. (415) 921-1448

THE CLEARING

Primal opening and personalized growth experiences to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P. O. Box 835, San Rafael, 94902 (415) 457-4622. We'll return your call.

EXTRA SENSORY PERCEPTION What ESP can do for you. Classes available. Also private psychic readings. 682-4969

Goin' Weekly Classified Special!

BUY A SIX-INSERTION AD NOW, GET TWO RUNS FREE!

To celebrate our upcoming weekly schedule, the Guardian classifieds announce a deal that is too good to pass up. Buy an ad now to run for 6 consecutive issues and we'll give you two additional insertions at no extra charge! That's a total of eight consecutive issues! Entire run must be paid in advance; offer expires Sept. 26. Send your six-timers now, to Guardian Classifieds, 2700-19th Street, SF, 94110.

Deadline

Next Deadline: September 4 at 5 pm

The Bay Guardian is published on alternate Thursdays. The deadline for Classified Ads is Thursday preceding publication at 5 pm. No ads will be accepted after that time. Ads received late will be run in the next issue unless otherwise specified. WE DO NOT BILL. WE DO NOT TAKE PHONE ORDERS. Refunds on cancellations made before deadline only. Ad copy should be mailed with check or money order enclosed; or brought in person to:

BAY GUARDIAN CLASSIFIEDS, 2700 - 19th Street, SF, CA 94110

Rates

BUSINESS CLASSIFIEDS: (If you charge money for a service, you're a business.) \$4.50 per issue (minimum) for the first 15 words; 25¢ for each additional word.

NON-BUSINESS CLASSIFIEDS: (Personals, share rentals, etc.) \$3.25 per issue (minimum) for the 1st 15 words; 20¢ each for additional words. Phone numbers, groups of numbers, "a," "and," and "the" count as one word.

Extra Charges

CENTERING CHARGE: 35¢ per line centered. One line per ad centered free.

GUARDIAN BOXES: \$5 each issue box ad runs. Mail forwarded *once* 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.

LOGOS: Your corporate logo, or letterhead, can be included in your classified ad for a \$5 insertion fee plus \$1.25 per line occupied by the logo. This is in addition to the cost of the ad itself.

6 PT. CAPS ARE 15¢ PER WORD

11 PT. CAPS ARE \$1 PER LINE

24 PT. CAPS ARE \$2.50 PER LINE

Discounts

Running an ad in two consecutive issues (1 month); allow 5% discount. Four consecutive issues (2 months); allow 10% discount. Six consecutive issues (3 months); allow 15% discount. All consecutive issue discounts must be paid in advance.

Call 861-8033 for further rate information, or assistance.

Illegible ads will result in surreal classifieds:

PLEASE PRINT NEATLY

NAME _____ Number issues to run _____
ADDRESS _____ If late, publish following issue? yes? no?
CIRCLE CATEGORY: _____ Amount enclosed _____

Antiques
Arts & Crafts
Automotive
Bicycles
Boats & Sailing
Books & Publications
Business Personals
Childcare
Computer Dating
Counseling
Dance Instruction
Employment
Employment Wanted
Entertainment/Billboard
For Sale
Garage Sale
Groups
Home Furnishings
Instruction
Lifestyles
Metaphysical
Motorcycles
Music

Music Instruction
Outdoors
Performing Arts
Personals
Pets
Photography
Printing
Professional Services
Property
Records & Tapes
Rentals
Rentals Wanted
Rides
Schools
Share Rentals
Share Rentals Wanted
Special Notices
Sublets
Sublets Wanted
Travel
TV & Stereo
Vacation/Retreats
Wanted
Women

Rides
Schools
Share Rentals
Share Rentals Wanted
Special Notices
Sublets
Sublets Wanted
Travel
TV & Stereo
Vacation/Retreats
Wanted
Women

HOME SERVICES SECTION:

Carpentry
Carpets/Floors
Design & Renovation
Electrician
Gardening
Locksmith
Misc. Home Services
Moving/Haul
Painting
Plumbing
Roofing
Tile Setting
Window/Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, 2700 - 19th Street, SF, CA 94110

Trying to establish a periodical?
Announce its presence in the Guardian

DANCE INSTRUCTION

CLASSICAL DANCES
OF SOUTH INDIA
Dathakali, Bharatanatyam and Yoga.
Taught by experienced Kalakshetra
teachers. 548-3811.

DISCOTHEQUE

Awaken your feet to Disco Sounds
in Karen Lustgarten's Disco Dance
Classes. 285-1138.

PERFORMING ARTS

SING! Auditions now. San Francisco
Community Chorus. Friendly group,
exciting music. 647-6015.

Two \$100 voice scholarships avail-
able to San Francisco Community
Chorus. New and old members.
647-6015.

Showcase Theatre: Auditioning
character actor, 45-60, for lead
role. Technicians: 346-2741.

Gymnastics - dance - music partner,
female, sought by male, 21. Serious.
548-7535, ask for Fred.

GROUPS

Project One, a flexibly co-operative
alternative warehouse community,
has living/working spaces open for
groups or individuals. We have a
variety of people and resources
available within the community.
We are located in downtown SF on
the corner of 10th and Howard.
For information call: Diana,
863-9579, Sue or Doug, 626-4810.

FOUR ROADS FOR SINGLES IS ONE OF THEM GOING YOUR WAY?

THE FIRST UNITARIAN CHURCH OF SAN FRANCISCO PRESENTS

DOORS TO AWARENESS — An
evening that will raise your aware-
ness and sensitivity, plus social hour
and refreshments. Led by Deborah
Roberts. Every Friday, 8 pm.

LIB MEN LIB WOMEN — Small
group discussion around the problem
questions of singles. Socializing and
refreshments before and after the
discussion. Every Monday, 7:30 pm.

SINGLETONARIANS — Sunday lecture
followed by a happening. You'll be
happily surprised. Every Sunday,
12:30 PM.

RUFUS P. CUTLER CHOWDER
AND MARCHING SOCIETY —
Meets for outdoor activities and
other relaxed fun. For the under
forties. Every Sunday, 12:30.

YOU ARE INVITED TO SAMPLE
THEM ALL. RECEPTIONISTS AT
EACH GROUP WILL BE GLAD TO
INTRODUCE YOU TO THEIR
PROGRAM OR REFER YOU TO
THE OTHERS.
776-4580.

OPEN MIND

Sunday Evening Workshops to lib-
erate self, social life, 8 pm, Berkeley
Fellowship Hall, 1924 Cedar, \$2
donation includes refreshments.
Info, calendar, 549-2269.

ADVENTURES IN CREATIVITY

Experiences of self-awareness and com-
municating effectively with others are
facilitated by skilled leaders. Medi-Cal
accepted. Call 777-1323. Initial
seminar free.

DROP-IN GROUP

for divorced and singles. Gestalt en-
counter, awareness. Tuesday eve-
nings, 7:30 pm. \$5. Led by Bob
Cromey, licensed therapist. Held
at 8 Charlton Court, SF. 567-7766.

PSYCHODRAMA began as the Thea-
ter of Spontaneity. It assumes we de-
sire to embody many more roles than
given opportunity in everyday life. An
experience not to be limited to those
gifted in The Art of Improvisation or
those in Therapy.

Call or visit Bill Roller

Psychodrama & Communication
Workshop
2811 California, No. 1, S. F.
922-4489.

Openings in Turning Point Collective's
women's and mixed problem-solving
groups. Annie, 254-6150 (Berkeley).

MASSAGE WORKSHOP

at rustic ranch with hot tub. Septem-
ber 5-7, \$60 including food. Call
Sheila 655-6538.

INTRODUCTORY GESTALT FOR MEN AND WOMEN

A weekly opportunity for men and
women to develop more direct and
authentic methods of interacting in
a group situation and with both
sexes. We will begin with the
phenomenon of human contact,
how we avoid it, fumble it, long
for it, etc., and as trust builds in
the group we will begin to explore
how life stress situations can be
worked through in a "safe emer-
gency" situation. Tuesday evenings
beginning September 9th. \$25.00
Lois Llewellyn, LCSW. 648-5553.

Supportive groups for the divorced.
Deal with loneliness, new lifestyle.
Information, Sandy McCulloch,
526-3322, weekdays.

THE JOY OF SEX TANTRA EXPERIENCE FOR GAY MEN

Two-day experiential workshop in SF
designed especially for Gay men.
Games and exercises to free the
mind/body of habits that restrict
aliveness. September 20th & 21st.
826-8803 & 332-2149.

GESTALT-MYTH SOCIETY
OF BERKELEY:
Creative Writing Therapy, Personal
Story groups now beginning.
526-7679.

OPEN CIRCLES will present a panel
on MULTIPLE RELATING, Thursday
September 11 at PARENTS WITH-
OUT PARTNERS, Oakland. 7:30 pm.
Boat House on Lake Merritt. Donation.
For more information 239-7095.

EXPLORE YOUR OPTIONS

in work and lifestyle. Intro raps
Wednesday 8 pm. 238 San Jose, SF.
282-7851.

ASSERTIVE BEHAVIOR WORKSHOPS MEN AND WOMEN

8 Week Series. Small Group
VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For Information Call 665-7566

Group openings—men and women for
mixed group. Co-leaders trained in
gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
752-1935 days 692-4773 eves.

INTRO TO GROUP WORK

Single evening event for divorced and
singles. Gestalt encounter, awareness.
Tuesday evenings, 8 pm, \$8. Led by
Bob Cromey, licensed therapist. Held
in SF. Call 567-7766 for information
and reservations.

WEEKEND FOR SINGLES

With HELEN (LANEY) STEPHENS
and BARBARA ZIMMER. September
19, 20, 21. Single persons from their
mid-30's are invited to a weekend
workshop, one hours drive from San
Francisco, to explore their concerns
about loneliness, aging, sexuality and
change. \$37.50 includes all fees, meals
and lodgings. Call Barbara, 731-8134
for information and reservations.

SEX ROLES

A WOMEN'S & MEN'S GROUP

I am forming a group for women and
men who want to explore with each
other their fears, the myths, misin-
formation and subtleties of sexism
that surround the stereotyping of
feminine and masculine sex roles.
Jean Hayes, M.A., licensed therapist,
sliding scale fee. 454-7828. Keep
trying.

Exploring Intimate Contact
It is our experience that many people
are not making satisfying connections
with others. They have become non-
intimate with themselves and thus
unable to make intimate contact. In
a weekend workshop with 10-14 men
and women we will look at your exist-
ing process for making intimate con-
tact and explore new and more
satisfying ways to make connections.
September 26-28, 1975. For informa-
tion call Rene Tihista, LCSW, Days.
398-2266, eves. 668-1282, or Mary
Sorkin, LCSW, days 752-1935, eves.
692-4773.

SPECIAL NOTICES

Berkeley Institute
urgently needs families immediately
to host students from Japan for one
month. Compensation \$100. Students
will be attending UC Berkeley and SF
State. 848-1322.

JACKIE, San Francisco's foster-home
recruitment organization is looking for
couples to provide homes and become
involved with children. For general
information about foster parenting,
call JACKIE, 752-4142 or 752-4143.

RECORDS & TAPES

Records Wanted top cash for LPs,
collections.
The Used Record Shoppe, 701 Irving,
SF. 665-2055.

Olivia Records, national women's
recording company, presents Meg
Christian: "I Know You Know,"
an album of women's music. In
Oakland, A Woman's Place. In
San Francisco, Full Moon Book-
store, Modern Times. In Berkeley,
Leopolds, Tower. Or send \$5.50,
plus 50¢ mailing to Olivia Records,
Dept. BG, Box 70237, Los Angeles,
CA 90070.

LOST & FOUND

Lost while hitch-hiking — maroon
pants, one printed blouse, white
clogs. Call Linda 652-9050.

HOME SERVICES DIRECTORY

MOVING & HAULING

SAGITTARIAN MOVERS
House moving/small jobs. Long dis-
tances or local. Reliable —
Carl/Richard 841-6500

Moving? Will move a couch or all
your belongings in enclosed truck.
Reasonable. 648-1765 Michael.

MOVING ON WITH RON
Moving and hauling at real people's
prices. 285-9846.

MOVING/HAULING. Fast-fair-friend-
ly. We rush in where others fear to
tread. Rush Brothers, 285-5463.

WHO'S KIDDING WHOM?
Next Time Call

GRANNY'S TRUCKERS
563-3006/673-6023. Moving and De-
liveries.

THE MOVING EXPERIENCE
Experienced, efficient moving and
hauling at fair rates. Richard 648-
5859.

Any Job that needs a truck. Call Tony
864-0470. Will trade or swap.

MCCARTHY MOVING
HOUSEHOLD & PIANOS
Lowest rates. Lic. & Ins.
Fast, Careful Service
OWNER OPERATED 564-7542

Moving delivery local & distant. Care-
ful job by 3-ton van and two profes-
sionals, 24 hours, 863-3333. San
Francisco to Los Angeles area too.

TRUCKIN' WITH CHUCK
Moving and Hauling. Free phone
estimates. Call Charles, 864-3563.

Polka-Dot Movers. Fast — Depend-
able. \$10/hr. 1 Man & Van. 282-1419.

MOVE HAUL DELIVER

Fee or Salvage in large, clean, en-
closed 1½-ton van. Low rates. Pads
& dollies. Free estimate. 665-9380
or 982-3221. PETER.

NORTH - SOUTH CAL MOVERS

Matt 333-7120
Rosewater Movers, Hauling, neg.
rates \$6 man/hr. max. Local and
Distant. 849-0639.

Moving, hauling, delivery in standard
Ford van — local & long distance —
negotiable. Tim 626-5882.

OZ MOVING COMPANY
PIANO MOVING A SPECIALTY
Dollies, pads and experience. For free
estimate call Steve: 527-6995.

CARPENTRY

SOLID CARPENTER
PUTS IT TOGETHER!
Plumbing and Electrical expertise
as well. The man to call is Ted,
922-5311, after 5:30 before 9:00.

GARDENING

Professional Tree Service
Trimming, topping, removals. Ex-
perienced, fully insured. Free esti-
mates. 845-2490 East Bay.

FREE ESTIMATES
Landscape-Gardening
Is your garden suffering from the
blahs? Could it use a creative touch?
Call Dean Haas/Plant Doctor Extra-
ordinaire. 332-9100.

Good work by good women. All gar-
dening services available. Free esti-
mates, reasonable rates. 826-2628
or 647-5929.

HOUSEHOLD REPAIR

WASHER & DRYER REPAIR
Reasonable rates. Most makes, special-
ize in Kenmore/Whirlpool. Mr. Caseber
841-6500.

Windows painted shut? Special autumn
values. New sash cords, too. Call Gregg
Bratt, 282-7086.

Carpentry, cabinets, formica-work,
stuck windows, broken doors, no job
too small. Negotiable rates. Steven
775-1614.

MISCELLANEOUS HOME SERVICES

REMODELING
Room additions
Copper pipes
Repairs and Restorations
Painting
Custom Woodwork
Furniture
Cabinets
Gregg Bratt 282-7086
Between 4 and 6 pm

CHILDCARE

THE HOBBIT SCHOOL

Mature 2½-5 year olds, all day. Music,
art, indoor and outdoor learning ex-
perience. Many playmates, Richmond
District. Eileen/Phillip 387-5253 and
387-4318.

Rhym'n' Simon Babysitters
Fun-filled days in my home. Games,
painting, animals and books, toilet-
trained not necessary. Jane, 752-9064.

TV & STEREO

EID'S TELEVISION

Berkeley
Free Estimates - Quality, Honest Re-
pair at Popular Rates. 25% Discount
on all parts replaced, 6 month Guar-
antee on Work Done.
No Minimum Charge for Labor.
We service all makes, B/W or color.
Authorized RCA Service Dealer.
1702 Grove (near Virginia) Berkeley.
848-5000, Mon-Sat 11-6.

FLATLANDS TV REPAIR

BERKELEY 548-8257
1776 University Avenue. A two-man
shop specializing in carry-ins. We'll
repair all makes, color, solid-state,
etc., at very reasonable rates. Free
estimates gladly given. Now doing
auto-radio repairs and home service
calls for all TVs (Berkeley only).
10:30 - 6:00 except Sunday.

RIDES

John needs ride to Guatemala or
Mexico, Sept.-Oct. Spanish spoken,
share driving-expenses. 863-4115.

CUT TRAVEL

Drivers Riders
COSTS 50%
H.F.A. PEOPLES TRANSIT
Nationwide Share-a-Ride Service
397-1183

Traveling somewhere? Need a ride
or riders to share driving cost? Call
SF Ride Center, 824-8397.

VACATION/ RETREATS

Vacation Rental, Inverness. Beau-
tiful chalet on beach, sleeps four.
\$100 weekend, \$200 week. 669-1640,
or 845-6540.

RUSTIC OCEAN CABIN
Overlooking beach, near Bodega Bay.
\$50/weekend. Call Jim 626-4849,
leave address.

KENTON MINE LODGE

Restored mining camp nestled in
secluded private canyon. Escape to
the simple life in the Sierra foot-
hills. Write or call KENTON MINE
LODGE, Alleghany, California
95910. (916) 287-3212.

Elk Cove Inn located right on
Mendocino Coast in the village of
Elk. Two magnificent beaches and
other areas to hike. Continental
foods; fresh vegetables. Accomoda-
tions include dinner and breakfast,
with space for 14 persons. Reserva-
tions are best. Box 367, Elk, Ca.
95432 or telephone (707) 877-3321.

Wilbur Hot Springs
Cook, eat, hot bath together.
Private accommodations.
Cool swimming holes.
Privacy and quiet.
The staff? Yuk, yuk, yuk.
Call first: (916) 473-2306.

MAYACAMA MOUNTAIN RETREAT

Available to groups for workshops
seminars, etc. Reasonable rates,
beautiful country, 1½ hours
from SF. 11640 Highway 128, Calis-
toga, 94515, (707) 433-3927.

FOOLS RUSH INN

MENDOCINO LODGINGS IN THE
RUSTIC TRADITION - CABINS
WITH KITCHENS, FIREPLACES,
OCEAN VIEWS. \$16-\$26 PER DAY.
WEEKLY + WINTER DISCOUNT
RATES. PHONE (SF) 664-1100,
OR (707) 937-5339 FOR RESER-
VATIONS OR INFORMATION.

Mattole River Cabin, sleeps three,
peaceful, beautiful, unpolluted.
Swim, hike, Writer's, Artist's,
Nature Photographer's Paradise.
\$100 week. 707-629-3342.

MENDOCINO BEACH CABIN

40 acres, isolated, primitive, beautiful.
Short hike to road. \$65/week. (415)
332-6900.

TRAVEL

LOW COST TRAVEL

Flights to Europe - The Orient - South
America - Israel, international student
ID's, Eurail passes.
TRAVEL CENTER, 2435 Durant,
Berkeley, 893-0900.

Charter Flights - Ship - Rail - Bus.
Worldwide - Lowcost. Winship Travel,
988 Corbett, SF, 94131, 826-0072,
826-4217.

Two one-way tickets, LA-Brussels
for September 4th charter. \$575.
826-6397.

FLOORS

FINE REFINISHING
AT REASONABLE COST
DANIEL PAIK
332-9100

LOCKSMITH

LOCKSMITH
Protect yourself from rip-offs! Have a
deadbolt installed. Locks installed on
all doors at reasonable prices - guaran-
teed work. Call Larry at 457-3297,
anytime.

ELECTRICIAN

ELECTRICITY FRIGHTEN YOU?

I will install or remodel your wiring,
repair motors and appliances, install
safety devices. I guarantee. \$7.50/hr.
Call Kenneth, 845-9319.

Quality electrical work done with dis-
patch. Residential/commercial.
526-7768/848-7397.

PAINTING

Painting or wallpapering done. Also
linoleum or floor tiles laid. Most
structural repairs, etc. Free esti-
mates given. Howard & Jim
864-8205, ext. 162.

Primo Painting & Remodelling
Honest & hard-working. References
available. Making money for land.
Bruce 387-9954/David 454-6036.

TILE SETTING

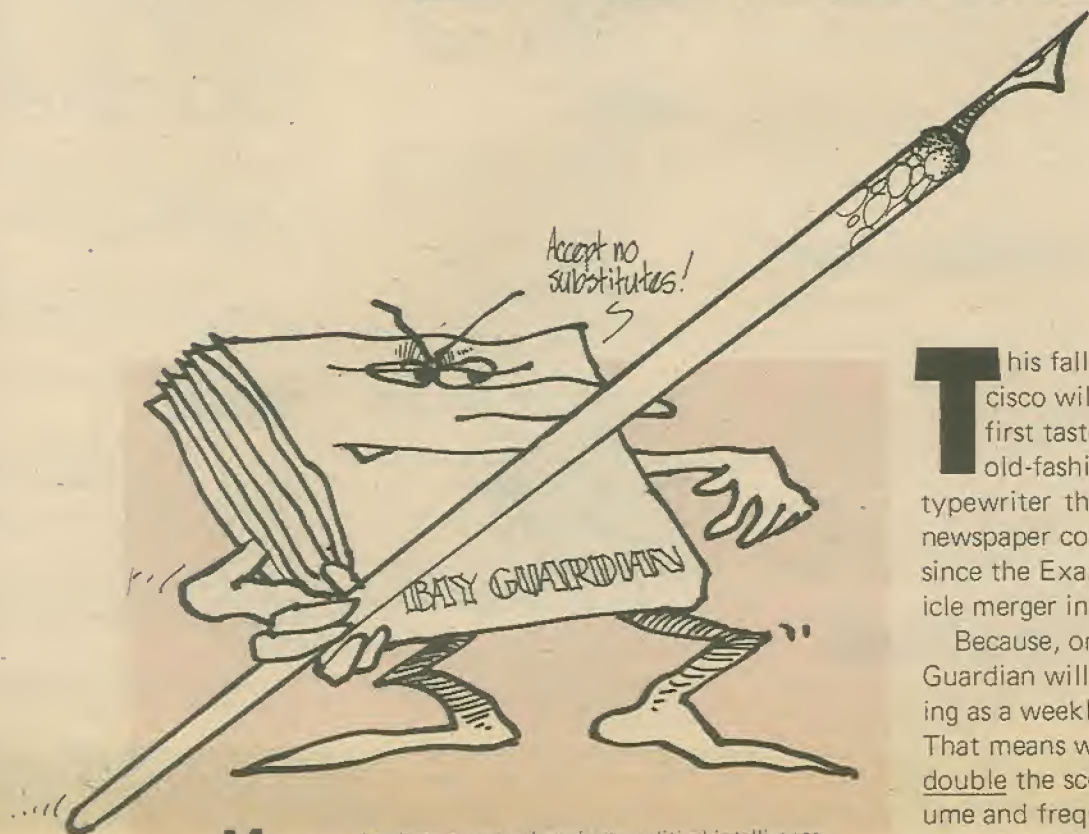
CERAMIC AND VINYL TILE
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